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THE ENGLISH JOURNAL

FEBRUARY 1919

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Report of Committee on Economy of Time

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THE ENGLISH JOURNAL

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WHAT IS DESCRIPTION?

RAYMOND M. WEAVER
Columbia University

"That which a painter can best express by means of lines and color," said Lessing a century and a half ago, "is least fitted for expression in words." The pregnant truth of this dictum, hidden as under an innocuous commonplace, is only at the present day beginning to make itself remotely felt among teachers of description. The older traditions in composition-teaching, descended from Blair and Campbell, aimed at impeccable "correctness" of expression. During the last three decades we have shifted our ideals on beyond the insistence upon mere formal rectitude; we talk now, not only of spelling and punctuation and choice of words, but cast an eye to the framing of sentences and the structure of the whole composition. The fact remains, however, that though our ideals have migrated they have not grown in clarity. And the reason for this is not far to seek. Save for a few conspicuous exceptions, the fashionable ideals in composition-teaching have been fulminated by men of greater business tact than literary attainment: men whose interest in the problems of writing is not that of the workman in his chosen craft, but educators and pedants whose approach to the whole problem of composition has been analytic and external. The process by which successful writers have brought their work to its final form has not been the interest of the pedagogue. Rather has he dissected the finished product—

and from such analysis he has delivered to inarticulate students counsels of literary perfection. The students have listened to his canons—for he spoke with cryptic authority—and without feeling any marked connection between the theorizing and the business in hand have covered quires of paper with "daily themes," themes that have been religiously decorated in blue and red and green. We have worked piously under the quaint superstition that some hidden virtue lay in the deliverance of rules of rhetoric followed by proof-read exercises in undirected writing. Our procedure has been impressively logical, instead of pyschological, and our results have been prodigiously disproportionate to our efforts. Our bad pedagogy has been founded upon bad aesthetics. We have tried to teach description without any preliminary effort to determine what description really is. Discussions such as the *Laocoön* of Lessing, that draws the classical distinction between the legitimate provinces of painting and poetry, have been irrelevant to our interests. Our achievements have not yet eloquently justified our sedulous limitations; for the master-fallacy behind most of our ineffective efforts at teaching description is a touching faith in the illiterate tradition that makes one in purpose the graphic and the verbal arts. We have failed too frequently to ponder the pronouncement of Brunetière: "Between the sensations of the ear and those of the eye there is no common measure for comparison."[1] We have failed to appreciate the justice of the contention of Jules Lemaître:[2]

> This has been one of the most flagrant literary errors in our time—to confound the enumeration of parts with painting; to believe that an endless succession of details, though picturesque in themselves, might finally "form a picture"; might conjure up to our imagination the vast spectacle of the physical universe. As a matter of fact, a written description composes and marshalls itself before the mind's eye only in so far as the first details of which it is composed abide with undiminished vividness and melt with the last details into a clearly ordered whole. In a word, a descriptive piece succeeds only in so far as the imagination can retain all the details and encompass them all at once. The details must coexist in our memory as those of a painting coexist under our vision. This becomes nearly impossible when the description of a determined object takes a quarter of an hour to read. The more the descrip-

[1] Cited by Baldwin, *A College Manual of Rhetoric* (New York, 1906), p. 332.

[2] *Impressions de Théâtre*, 8me séries, "Une Page d'Amour," Paris, 1897.

tion is prolonged the more it is obscured. The particulars efface themselves and are forgot in proportion to the mistaken ardor with which we attempt to achieve clarity through abundance; in such cases we cannot see the forest because of the trees.

It is the usual practice in textbooks on composition to lead off the section on description with a formal definition; and the definition is usually very brief, very logical, and very unenlightening. Definitions satisfy a very commendable craving in the minds of theorists; but definitions have less than no value at the beginning of a course whose end is ostensibly practical achievement. Even the best definition can have little use under such circumstances; but the definitions that are foisted upon unsuspecting pupils betray a shameful ignorance in the seats of the mighty. Says one recent publication: "The kind of composition that aims to give a picture is called description." Another widely used text commits itself in these terms: "Description is that form of discourse which has for its purpose the creation of an image. By means of description we attempt to cause our readers to form a picture of what we have ourselves experienced." It is true that in both of the books quoted there are concessions made to other than visual images, but these concessions are timid and unconvincing, and in the end the student is told that "as by far the greater part of description is concerned with what is seen, emphasis is given here to the description of objects of sight." The great majority of books on composition make this initial confusion between the purpose of two very diverse arts. This union of painting and description is the original sin of most attempts to teach students to write; and from this union has sprung a bastard brood of "points of view" and "fundamental images" that blaspheme in the face of heaven with a repetition more futile and more wearisome than the "Yes, Lord," of the Biblical Pharisee.

The *Laocoön* of Lessing still remains the classical discussion of the master-fallacy of most teaching of composition: a failure to appreciate what restraints the limitations of word-medium impose upon description. The pivot of Lessing's contention is this: "Subjects, the wholes or parts of which exist in juxtaposition, are termed bodies. Consequently bodies, with visible properties, are the

special subjects of painting. Subjects, the whole or parts of which are consecutive, are generally termed actions. Consequently actions are the special subjects of poetry."[1] Here we have the prime distinction made between painting as a space art, and description as falling within the province of the time-arts. In the light of this distinction Lessing thus analyzes the technique of successful description:

> When Homer wishes to show us how Agamemnon was clad, he makes the king don his attire, piece by piece, in our presence: his soft tunic, his large cloak, his beautiful sandals, and his sword. Then he is ready, and seizes his sceptre. We see the garments whilst the poet depicts the act of dressing. Another would have described them in detail, down to the smallest fringe, and we should have seen nothing of the action.[2]

Or another example:

> When he [Homer] wishes to paint the bow of Pandarus: a bow of horn, and such and such a length, well-polished, and tipped at either end with gold—what does he do? Does he give a dry enumeration of all these details one by one? Not at all; this would give us a specification or account of such a bow, but not a picture of it. He commences with the chase of the wild goat, of whose horns the bow was constructed. Pandarus had watched the animal's movements among the crags and laid it low; its horns were of exceptional size, and he therefore decided to make a bow of them; they were accordingly fitted up, the craftsman joins them, polishes them, and adds the golden tips. And thus we see the poet completing, step by step, that which the painter can only show us duly completed.[3]

In their conclusions, Lessing and Jules Lemaître (cited above) are of one accord. Lessing is of the opinion that "detailed descriptions of material objects unless treated by the above-mentioned Homeric method of transforming what is co-existent in them into what is really successive, have at all times been regarded by the best judges as mere cold and trivial work."[4]

From this it follows that those long enumerative passages that textbooks so righteously offer as models of description were better relegated to the lumber heap of mistaken inanities, where they properly belong. Scott would need a bin all to himself. Indeed, many passages conventionally cited as models of "description" are

[1] Lessing, *Laocoön*, Camelot Series, p. 90.

[2] *Ibid.*, p. 93. [3] *Ibid.*, p. 96. [4] *Ibid.*, p. 102.

properly not descriptions at all. Thus it is common to tell the student that "comparisons are useful in forming fundamental images"; and as example Victor Hugo's hackneyed comparison between the lay of the roads at Waterloo and the shape of a capital A is repeatedly given. This last, of course, is exposition—not truly description at all—a telltale slip from those who pretend to speak with authority. Again, Walter Besant, in speaking of Rabelais' *Abbey of Thélème*, says:

> In the description of the building, Rabelais has given so minute an account of a great and magnificent building, that architects have succeeded in reproducing the plan and elevation which Rabelais had in his head. Greater descriptive power has never been shown than so to set forth a building as to enable a draughtsman nearly three hundred and fifty years later to represent on paper exactly such a building as the author pictured.[1]

Were Walter Besant to be rated by this piece of criticism alone, he might justly be written down in the same category with Dogberry. Walter Besant has totally missed the prime requirement of description, that it should "put one there." A specification such as Rabelais' that must be read with sketch pad on knee, while intelligible to architects, is hardly of vital interest to the untechnical reader. Rabelais could better have achieved his purpose by inserting in his text the plan and elevation, and so have saved later architects their pains. From Walter Besant's point of view, a mortgage deed or the "description" of an automobile in a trade announcement might rank as a masterpiece of descriptive art.

While on one hand there is a pernicious confusion between exposition and description, on the other hand there is usually drawn a distinction between description and narration that is both pedantic and perverse. From Lessing's discussion it should be clear that between description and narration there is no sharply defined boundary. As Professor Baldwin has said:

> Description suggests action only as a means; narration as its proper end. Defoe describes Crusoe's hut by telling how Crusoe built it. The means here is the suggestion of action; but the end is the suggestion of the hut, the look of it. In narration, action is the end in itself. We must see things happen, and each happening leads to another. The difference may be summed up by

[1] Walter Besant, *Rabelais* (London, 1885), pp. 73–74.

saying that the description of Crusoe's hut has no plot. The actions have no meaning except a purely descriptive meaning.[1]

With what Matthew Arnold would call "damnable iteration" we must insist upon Lessing's contention that "that which a painter can best express by means of line and color, is least fitted for expression in words";[2] that "things whose parts lie in juxtaposition form the special subject of the plastic arts";[3] that

these parts, ranged one after another, cannot possibly produce the same effect as when they are placed side by side; that the concentrating glance, which, after their enumeration, we try to cast back upon them, does not give us the effect of a harmonious picture; that the human imagination is incapable of forming a conception of the effect which such and such a nose, mouth, and eyes would together produce, unless it be by recalling a similar combination of these parts either in actual life or in art.[4]

From this it should be amply clear that the verbal arts defeat their own purpose when they attempt "word-painting."

The average Freshman who comes to us is no very accomplished "word-painter"—and this because of no fault of the average high-school teacher, who rests in a touching faith that the whole duty of description is "to tell how a thing looks." Our Freshman is as innocent as his former teachers of the difficulties peculiar to this accomplishment. He has survived exercises in "fundamental images" and has prated glibly, perhaps, about "point of view"; and very possibly his most honest characterization of *description* would be "those wearisome parts of a story which all warm-blooded and generous natures invariably skip." Our preliminary endeavors must be to correct the false teaching that accepts the statement: "As by far the greater part of description is concerned with what is seen, emphasis is here given to the description of objects of sight." We must make clear to the student that successful description is never content to try to tell merely "how a thing looks," but rather must draw upon the multifarious life of all the senses; must catch the passing phenomenon in all its novelty and idiosyncrasy; must

[1] Charles Sears Baldwin, *A College Manual of Rhetoric* (New York and London, 1906), p. 170.

[2] Lessing, *Laocoön*, p. 122.

[3] *Ibid.*, p. 119. [4] *Ibid.*

dive bodily into the stream of sensation, momentarily escaped from the inertia and momentum of practical life.

Any teaching of description that pretends to be psychological, must first concern itself with an exploration of the material out of which descriptions are made, viz., images. As a first adventure in this exploration the student may be invited to try to imagine vividly that a file is being drawn across his teeth, that a dentist's drill is whirring hot against a sensitive nerve, that a sharp razor is being drawn vigorously across the ball of his thumb, that a lemon is being cut before him, experiences of biting violence being chosen to assure a reaction from all but the most apathetic. The attention of the class can then be called to the fact that they have reproduced in imagination a sensation not really present. *Scarlet, cold, thunder, velvet,* and such words offer further occasion to make evident the reality of *image recall,* or *imagination.* The class may then be challenged to state what an *image* is. Then ask the student how many kinds of images are humanly possible. He will tell you that he has five senses—and his curiosity is piqued at the correction that he has at least eight senses. Take any object—a cocoanut, say—and ask the student what images he can get from it. A tabulated account, something like the following, will result:

taste it	gustatory	taste
look at it	visual	appearance
smell it	olfactory	smell
feel it	tactile	
	rough or smooth	feel
	iced or warm	temperature
tap it	auditory	sound
lift it	motor	muscular
be hit with it	pleasure or pain	pleasure or pain

Classifications, such as the one just arrived at, so abridge reality that a jeremiad might justly be raised against such a translation of the blare and bite and sting of living images into lifeless conceptual jargon. No teaching whose end is practice can afford to end in theorizing—a truism that composition handbooks have been too frequently pleased to disregard. But to extract generalizations from particular experience, and in the end to set such generalizations

afire, is to discover new vistas by the light of the resulting blaze. For the *auto da fe* of the classification given above, Reuben Post Halleck's *The Education of the Central Nervous System* (New York, 1904) will be found more useful than was ever a compendium to the Inquisition. Halleck gives lists of the following type: *muscular sensations:* rowing a boat, swimming, slipping or falling down, skating, dancing, walking against a strong wind, climbing, playing a piano, etc.; *temperature sensations:* a spring breeze, an automobile ride in a cold wind, a hot shower, not enough bed clothes, etc. To put the class through such lists, challenging each student in every case to try to recall the sensation specified, is to give the student a vital sense of the rich material at hand from which he can build his descriptions.

Having roused the student to a realization of the multifariousness of the life of his senses, we must next show him that this various life is entirely available for descriptive writing; that the most successful writers have scorned none of the senses, neither smell nor taste, being interested alike in

> White plates and cups, clean-gleaming,
> Ringed with blue lines; and feathery, faery dust;
> Wet roofs, beneath the lamp-light; the strong crust
> Of friendly bread; and many-tasting food;
> Rainbows; and the blue bitter smoke of wood;
> The radiant raindrops couching in cool flowers;
> The flowers themselves that sway through sunny hours,
> Dreaming of moths that drink them under the moon;
> Then, the cool kindliness of sheets, that soon
> Smooth away trouble; and the rough male kiss
> Of blankets; grainy wood; live hair that is
> Shining and free; blue-massing clouds; the keen
> Unimpassioned beauty of a great machine;
> The benison of hot water; fur to touch;
> The good smell of old clothes; and other such—
> The comfortable smell of friendly fingers,
> Hair's fragrance, and the musky reek that lingers
> About dead leaves and last years' ferns.—Rupert Brooke.[1]

This step in the teaching that attempts to show that successful writers have scorned none of the senses can be achieved either by

[1] *Collected Poems* (New York, 1915), p. 121.

the reading to the class of illustrations (an abundance of which may be found in Halleck's book cited above) or by sending the class out to browse for original discoveries, or by both methods. At this stage, the instructor must face the squeamish suspicion that the typical Freshman entertains for matters "literary." The usual American lad, true to paternal traditions, is only too likely to boast a superior contempt for letters. Make his "daily themes" frankly so much useless discipline, safely divorced from all conceivable human interests, and he will accept the demands and grind out the minimum set requirement. But start reading "poetry" to him—an experiment always to be handled with the utmost reserve—and tell him his work must be sincere and vital and he is likely to suspect that we are trying to betray him to some ridiculous form of sentimentality. His tender self-consciousness is exquisitely sensitive to indecent exposure of soul. Hence in winning the student's ear a pardonable appeal may be made to universal human vanity—to the lurking conceit that persuades nearly every student that Shakespearean gifts of intellect and imagination lie well hidden in some corner of his organism. Most people will admit defects of strength and beauty, but few indeed will sincerely assent to stupidity and paucity of soul. It is well to remind the student that if he finds the universe vastly dull the fault lies more with him than with the universe. Since in aesthetic judgments appreciation is conditioned so largely by a will to appreciate, a receptive attitude toward the selections offered at this stage of the teaching is to be invited—if necessary by a Machiavellian appeal to the student's pride, an appeal which may with alert guidance find Jesuitical sanction in its fruits. A modern cynic has said that the seats of heaven are occupied largely by the British, who submit to an eternity of salvation as they submit to classical concerts, because of a pathetic eagerness to do the eminently "respectable" thing. As a matter of fact there is a commendable piety behind this behavior so ridiculed, and in the end, before too many aeons, even the blessed from the British Isles may come to a sincere appreciation of celestial harmonies. And so with students learning to write. If they are challenged to listen to literature on penalty of confessing otherwise a Philistine deadness of soul, the audience so gained, though

motivated in vanity, still realizes a will toward appreciation. Hence in offering to a class models of composition, it is not amiss to explain that minds differ in excellence according to the varied degrees with which each is gifted with largeness of imagination; that whether one has imagination or not depends upon the richness of his store of images; that the sincere enjoyment of literature is one index to the quality of one's imagination; that those who find the world dull, and stupid those books that interpret the world, find in books and in the world a mirror of their own dulness. It was Thoreau who said: "All books are not as stupid as their readers." The danger of this step of presenting to the class examples of the literary use of the various types of images lies in the possibility of the instructor being enamored of his own voice and so, by overgenerous reading, soothing the class into a restful stupor. To test the wakefulness of the class the reading of the following passage from *A Midsummer-Night's Dream* may result in discoveries:

Asleep, my love?
What, dead, my love?
O Pyramus arise!
Speak, speak. Quite dumb?
Dead, dead? A tomb
Must cover thy sweet eyes.
These lily lips,
This cherry nose,
Those yellow cowslip cheeks,
Are gone, are gone:
Lovers make moan,
His eyes were green as leeks.

Up to this point the attempt has been to show that successful descriptive writing cannot afford, through any mistaken efforts at "word-painting," to disregard any of the senses. In attacking "word-painting," however, the intention was not to imply that the student should avoid, whenever possible, visual images as mistaken and inferior. However, it is interesting in this connection that Aristotle did, so it would seem, consider visual images as belonging to an inferior class, "rather signs of moral qualities than actual imitations of them."[1] Of course it might be urged, and justly, that

[1] *Politics* v (viii). 5. 1340*a*28. Cited by S. H. Butcher, *Aristotle's Theory of Poetry and Fine Art* (Boston, 1911), p. 138.

Aristotle's evaluation takes into account the moral element, an inclusion absent in the previous discussion. Yet the Aristotelian aesthetics is not without bearing upon the present discussion. According to Aristotle, "A work of art reproduces its original, not as it is in itself, but as it appears to the senses. Art does not attempt to embody the objective reality of things, but only their sensible appearances."[1] Aristotle places highest among the arts, music, which, to him, was "a direct image, a copy of character."[2] This power of directly representing character, which according to the Greek view belongs to such an eminent degree to the sense of hearing, is but feebly exhibited, so Aristotle would seem to teach, by the other senses; taste and touch do not directly reflect moral qualities, sight but little, as has been said.[3] Though Aristotle's psychology does not take deliberate cognizance of what we now call "motor images," still his conception of the soul as a "movement," his high evaluation of the expressive power of grimace, gesture, and attitude upon tragedy and dramatic dancing, leaves no doubt as to his appreciation of the value of such images. According to Aristotle it would seem that though the arts should scorn none of the abundance and variety of images they should nevertheless rely not so much on images that are purely tactual, visual, or gustatory as upon those which are auditory and motor. Images of action, including gesture and speech, are actually more expressive than images of reds and blues or horizontals and verticals; they are always more provocative, richer in associations. The practical conclusions are several. One is the wisdom of setting students to describe persons rather than landscapes; another is in describing people, to avoid studies in "still life": we should seize our people "in the act." Professor Baldwin has already pointed out the large and effective use of dialogue[4] and gesture[5] that Sterne makes in his descriptions of people, a trick that Sterne seems to have learned from Scarron. Both Lessing and Aristotle, in their celebration of the descriptive value of motor images, give sanction to the contention that the greatest economy of result in description is to be

[1] Butcher, *ibid.*, p. 127.

[2] *Ibid.*, p. 128.

[3] *Ibid.*, p. 132.

[4] *A College Manual of Rhetoric*, p. 183.

[5] *Ibid.*, pp. 130–32.

had by utilizing the verb to its fullest power rather than placing the burden of the chief descriptive effort upon the adjective. In describing the course of a river, for example—say the Hudson up among the Catskills—one has a choice between visual adjectives or verbs of action: one can conceive the river as static, as petrified as a cast made from a geological survey, or as "flowing with muscular reaches among the Catskills, swinging supply along in sweeping lines of assurance, unfaltering in direction and undeterred by obstruction, with easy resourcefulness and quiet grace clearing all obstacles in broad compliant bends."

At this point one is challenged by the unusually courageous and successful method of teaching composition that has been developed at Vassar. The course has been outlined by Miss Marguerite Arnold in an unpublished paper entitled "Description Writing and Criticism at Vassar." Says Miss Arnold:

> The English course at Vassar is primarily a "course in ideas" with a firm foundation in intellectual honesty. . . . . With such honesty as the basis of the entire plan, the college offers to Sophomores, Juniors and Seniors, a one-semester, three-hour elective course in descriptive writing. Here, too, the emphasis is on the creative side, and a distinct attempt is made to enlarge, actually, the perceptive faculties. What do I feel, taste, hear, see—know? The five senses are literally developed by a method suggestive of the psychological laboratory.
>
> . . . . In the beginning the simpler sensations are handled, i.e., touch, smell, and taste. One student writes of the feel of an old sweater; of a leaf against the cheek; of a cold window-pane as the palm presses against it. She invites us with the smell of the breakfast bacon, "smokily suggestive of camp-fires"; of the velvety taste of "bread-in-a-saucer-with-sugar-and-rich-cream-on"; or the hot fragrance in "thin ware," as "edged and shot through with amber light, the dark liquid shadows through the thin white round of its confining walls." Her themes are short, of necessity, since to give the precise quality of the experience requires not infinite words but infinite care in their choice. Unity, point of view, selection of detail become simplified into the uncomplex problem of how to express the peculiar flavor of a single, momentary sense-impression. One theme, called "Scrubbing" is of typical length:
>
> "The moist warmth flattens tangibly against my face and cuts off my breath for a gasping instant, before the searching cleanliness of hot soap-suds sets my nostrils tingling."
>
> Although each assignment is made with a single sense experience in view, yet to exclude positively the other four senses from any one theme would be

absurd. When, therefore, the study of sight is definitely begun in the thirteenth theme, one does not understand that no sight experiences have appeared before. . . . .

With the twenty-eighth theme, objects in action make their appearance—the camel, the black-bird, the tennis-player, the photograph saved by the irresistible life-like movement of the features . . . . so closely allied are thought and expression in this kind of work that to see accurately is to say accurately as well. . . . .

However, this first-hand study of sense experience does not comprise the full extent of the plan. . . . . The other aspect is a critical one. That is to say, analyses of the methods of great writers, together with constant survey of one another's work, is a highly important phase for the students. To understand the bearing of all this it is necessary to look back over the theme plan as suggested above. For the first six weeks, that is, while the student is handling the simpler sensations, she is devoting two-thirds of her preparation time each week to the reading of such writers as Jeffries, James, Pater, and Conrad. The ninth theme, then, becomes an inserted critical one whose subject is the descriptive piece of a fellow-student and whose standards have been suggested by reading and class-discussion. There is no talk of unity, point-of-view, selection of detail, but one reads of "dominant impression," "well-rounded experience," and soundness and vividness of sense portrayal. Style, here, is treated under rhythm; words are examined for their length, their consonantal and vocalic values. Verbs are analyzed for their economic force. . . . . In addition to this critical work two papers are required, one short and one long, the long one foreshadowed several themes ahead by copies of the quotations to be used and by an outline of the points to be made. Of the long one, the twenty-third, the scope may be seen from some of the titles given to actual themes: "Color Appreciation from Jeffries' *Life of the Fields*"; "Sunshine and Shadow in *The Open Air*"; "Treatment of Light in *Marius the Epicurean*"; "Light as Henry James Uses It"; "Conrad's Method of Making Distinct Descriptions of Different Hours of the Day."

The scheme, like all others, suggests some defects which may be touched upon briefly. . . . . Does this development of sense perception lead to an over-aesthetic interpretation of life? An over-sensuous one? Should there not be far more descriptive handling of people? Bold strokes that make us smile or weep? If flesh and blood took the place of an occasional sunset, the prevailing tone would not be so entirely ethical. . . . . To go to Lessing, language may express juxtaposition of parts in space, but the illusion is lost unless some device is used to cause the parts to appear successively before us. Indeed, actions are the proper subjects of poetic descriptions.

Such, in mutilated account, is the Vassar course. A reading of the themes inspired by this course gives very impressive evidence that

the results are very real in accomplishment, and the courage and consistency of the course cannot be too highly praised. The most telling negative criticisms that suggest themselves have been stated by Miss Arnold at the end of her paper. One is baffled in the end to explain the flagrant incongruity between Miss Arnold's closing admission and the whole conduct of the course. One is given pause by the further consideration: Is not the course too dangerously near *préciosité* to be of value to American youth? The highly aesthetic interests of the Vassar course are not the normal interests of the normal male Freshman, and it is highly questionable to what extent these should be his interests. In youth's encounter, such work offers suave encouragement to those susceptible to the "yellow age," and frank despair for the dull and decent Philistine. For reasons of policy it is certainly not of the most established wisdom to send betrousered Freshmen out feeling sweaters and indulging "sensations" with a view to immortalizing them in words. The danger is that instead of heightened perception an inarticulate panic of self-consciousness should result. American youth is tenderly suspicious of all situations that offer occasion to heighten its disquieting doubts as to its essential absurdity. We cannot afford to disregard the fatuous facility of adolescence to feel "silly." It would seem wiser to guide the student gently to discover the richness of his past experience rather than to invite him to a laboratory analysis of new sensations.

It can be cogently urged, however, that the Vassar course adheres to one ideal that might safely be insisted upon without paralyzing the student with inhibiting self-consciousness: the writing with "the eye on the object." Flaubert is, of course, the great apostle of this creed. Guy de Maupassant in the Preface to *Pierre et Jean* (p. xxxi [Paris, 1892]) has given enunciation to this ideal of practice: "In order to describe a fire that flames and a tree on the plain we must keep looking at that fire and at that tree, until to our eyes they no longer resemble any other tree or any other fire." The counsel of perfection that both Flaubert and de Maupassant drew from this is surely encouraging to all lovers of novelty: "This is the way to become original." A necessary outcome of Flaubert's theory of laborious and literal accuracy as a

means to "acquired originality" were his chimerical ideals of style. Says de Maupassant:

> Having, besides, laid down this truth that there are not in the whole world two grains of sand, two flies, two hands, or two noses exactly alike, he [Flaubert] compelled me to describe in a few phrases, a being or an object in such a manner as to particularize it and distinguish it from all the other objects of the same race or the same species.

In an "Étude sur G. Flaubert"[1] de Maupassant develops this idea more fully:

> Obsessed by this absolute belief that there existed only one way of describing a thing, one word to name it, one adjective to qualify it, and one verb to animate it, he set out with superhuman labor to discover in each phrase this word, this epithet, and this verb. He also believed in a mysterious harmony of expression, and when an apt word did not seem to him euphonious, he sought another with invincible patience, certain that he had not yet found the true, the unique one.

After this one is hardly surprised to learn that "writing was for him a formidable task, full of torments, of hazards, of fatigue."

To attempt to enforce this procedure of Flaubert's as a classroom practice would be to institute comedy on a multiplied scale; and yet to acquaint the class with the facts as a matter of history and as an example of one writer's passionate striving for perfection in his craft is to have advanced one step further away from illiteracy. Nor is any student who nurses the fond conviction that he is a budding de Maupassant to be discouraged from a proof of his convictions. There is biblical encouragement to "prove all things." But for actual everyday labor in composition an ideal more practicable than Flaubert's is the Wordsworthian endeavor to portray scenes and emotions "remembered in tranquility." Eugène Fromentin, in the Preface to the third edition of his *Un Été dans le Sahara*, thus speaks of the greater gain of writing from memory than vis-à-vis the facts to be described:

> If these letters had been written from day to day and among the scenes described, they would have been different from what they are; and perhaps, without being either more true or more lifelike, they would have missed that quality which for lack of a better term I shall call the refracted image, or the mood of things. The necessity of writing at a distance, after months, after

[1] *Œuvres complètes de G. Flaubert* (Paris, 1885), VII, 1.

years, with the aid of the memory alone and in the circumstantial form proper to condensed recollections, made clear to me, better than any other experiment, the meaning of *truth* when applied to those arts that attempt to represent nature; made clear to me how far truth is furnished by nature, how far it is imparted by our sensibilities. This necessity rendered me all kinds of services. Especially did it constrain me to seek truth outside of mere exactitude, resemblance outside of slavish transcription. The most scrupulous exactitude, a capital virtue when it is a question of information, of instruction, of imitation, becomes only a quality of secondary consideration in a work of this sort—provided always there be but an unbiased sincerity, provided there be a touch of imagination, provided time has effaced the trivial and the irrelevant: in a word, if there has slipped in the merest particle of art.

Fromentin says that a description is "true" if it has seized "the refracted image," "the mood of things"—terms mystical and meaningless at first blush, yet in reality synonymous with what Santayana[1] has called "the tertiary qualities of objects." Santayana's contention is that

the moving image is impregnated not only with secondary qualities—colour, heat, etc.—but has qualities we may call tertiary, such as pain, fear, joy, malice, feebleness, expectancy. Sometimes these tertiary qualities are attributed to the object in their fullness and just as they are felt. Thus the sun is not only bright and warm in the same way that he is round, but by the same right he is also happy, arrogant, ever-young, and all-seeing; for a suggestion of these tertiary qualities runs through us when we look at him, just as immediately as do his warmth and light.

Ruskin is the Devil's Advocate of "tertiary qualities." He has voiced his distaste for "emotional descriptions" in his impatience at what he has so intolerably named the "pathetic fallacy." Ruskin's belief seems to have been that nature can be "transcribed"; and in this faith he joins hands with Flaubert against Lessing, Fromentin, and Santayana. Ruskin's false aesthetics on this point has done boundless harm in debauching our ideas of successful writing. Pathetic fallacy is pernicious only in its insincere use.

At last we are ready to launch the student off on his first theme. The initial problem is the problem that abides to the end, the problem of the choice of subject. The student should never be permitted to write upon a subject to which he can bring but vague

[1] *Life of Reason*, I, 142–43.

and indifferent experience. As Baldwin has said: "A subject is good for your description in proportion to the definiteness of the feeling it gives you."[1] The subject once chosen, the next step is to fix clearly the *moment* the description seeks to realize, and to determine the *impression* dominant during that moment. For example: the *subject* might be "At the Theatre"; the *moment*, "after the play"; the *impression*, "the rustle of contented departure." Before the student begins actually to write he should *vitalize* his subject in imagination, and as an aid to this, or as a result, jot down as they come to him the concrete details available for his theme. Baldwin has devised a schematic method of recording this inventory of material. The following are representative:[2]

Subject	Moment	Impression	Concrete Details
Bank Clerks at Work...	Just before closing	Dispatch	Scan a check—flip it into a compartment—thumbing a pile of bills—click of a specie stacker—click and clash of adding machine—slap of pass book on glass counter—telephone bell—typewriter, etc.
Haying.....	Before the shower	Heat	Sweat running into eyes—dog's tongue hanging out—air shimmering in distance—horses panting—no breeze—blue sky with thunderheads—hay scratching blistered neck, etc.
In a Department Store	Christmas eve, late	Exhaustion	Shopgirl—black rings under eyes—leans against bales of linen—answers mechanically — three customers at once—takes down box after box—sharp question of floorwalker—bad air—pallor—complaint of customer—others push in, etc.

The student is now ready to take his pen in hand; and at this point this paper leaves him. Our concern has been more with aesthetic theory than with pedagogical practice. Composition-teaching has too frequently in the past driven along in pious contempt for aesthetic theory, a contempt that has betrayed it into

[1] *Writing and Speaking* (New York, 1912), Part I, p. 122. [2] *Ibid.*, pp. 122–23.

false practices. Behavior can be intelligent only when deliberately directed toward some attainable goal. All teaching is blind and futile that does not operate through a double insight—an insight into actual facts and an insight into possible ends. This paper is built upon the conviction that practical justification of English teaching can come about only when teachers of English have come to *ideals*—and ideals that are *real*. In the past, and in the present, too, we have spent a vast amount of energy in mock-show of teaching students to write, increasing our efforts in compensating proportion to our innocence of any reasonable end. The belief here is that *unguided* writing is worthless; that the teacher should have clearly formulated to himself just what it is he aims to accomplish; and he must leave no room for chance in the accomplishment. Every piece of writing must be read by the teacher; and it is of undeviating necessity that the criticism that he offers be counsels of *practice*—advice that is pedagogical hypocrisy if it is not so made that the student can translate it into actual results.

LITERATURE AND COMPOSITION FOR COMMERCIAL PUPILS

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The *English Journal* has contained articles dealing with the vexed question of "Business English," the central inquiry apparently being "Is there such a thing?" After two years of experience in investigating, through practical work, the question of what course in English is best adapted to commercial pupils, I venture humbly to contribute a brief report and opinion.

It seems to me that the whole question of business English is greatly modified by the conditions existing in the particular school where the course is given. On the one hand it is perfectly true that good English is good English whether it is in a business letter or in a literary essay, but the means best adapted to securing the use of good English on the part of pupils will depend on specific conditions. In the commercial course of the Girls' High School, Brooklyn, it has become evident that the special conditions to be considered are: First, that the course is only three years long as compared with four years of the academic course; second, that the majority of the pupils choosing the commercial course are less intellectual than those choosing the academic course; third, that the uses to which they will put their knowledge of English in the first year out of high school (in the business office) require that special emphasis be laid on certain features of good English which would not be emphasized if the pupils had longer time for development.

The two purposes which the course in English for commercial pupils must chiefly emphasize are, first, accuracy and intelligence in the writing of business letters; and, second, the development of general intelligence and ability to grasp ideas from the printed page, to be obtained through wide general reading. The second

of these purposes is necessary for the establishment of good citizenship, but it is not less essential for satisfactory service in the business world.

Concerning our means of securing the first of these purposes, I shall have little to say except to point out that such suggestions as are often found in the *English Journal*, with regard to vitalizing letter-writing, have been verified by us in our experience. Pupils of one class correspond with pupils of another class, and so secure human interest together with criticism from a fellow-pupil. The bookkeeping department correlates its work with that of the English department, so that letters frequently pass through both departments to be corrected for subject-matter in one and for English in the other.

Each term a definite goal is set as to subject-matter and form. In 1A, for instance, only letters ordering goods, sales letters, and letters opening accounts are attempted, and the transactions represented are put in terms which are within the comprehension of the very small girls who enter high school. As to form the emphasis in that term is laid upon correct headings and conclusions, neat appearance, and the elimination of the "baby blunder" or running together of sentences. Thus from term to term special errors are eliminated or at least greatly reduced through this defining of the aim.

Each term a letter-writing test is carried on, pupils of one grade being given a certain subject on which they are to write in class, prizes being offered for each grade. We try to adapt subjects to the stage of the pupils' development, so that letters may be natural and original though involving real business problems. For example, the following subjects were given in May, 1917:

1A. *The best sales letter:* Imagine that you have raised flowers or vegetables yourself in the school garden or at home. Write a letter dated the middle of July, 1917, in which you try to induce a neighbor to buy from you. State the quantity which you are prepared to offer, quality, and price.

1B. *A letter of complaint:* Your dressmaker has just sent your new dress. Write to her a courteous letter, explaining just why it is not entirely satisfactory and according to agreement.

2A. Suppose that the Annex is to have a "park day," with relay races, folk dances, and an outdoor play. Write a letter to the editor of the *Brooklyn Eagle*, explaining the interest of the occasion, and asking that a reporter be sent to write up the events on the day when they occur. Be more definite in your statement than these directions are.

2B. A girl friend living in the country writes to you to say that she is about to move to Brooklyn, and wishes to take up commercial work in high school, having completed her elementary course. She asks that you will explain to her the purpose and scope of our course here, and advise her as to the relative values of this course and the academic for a girl who is to earn her own living otherwise than by teaching.

This year the subjects will all be connected in some way with the war.

The second purpose stated, that of securing general intelligence and ability to read independently and to judge the relative value of books, we try to secure through an emphasis upon individual reading-lists rather than upon the completion of classroom reading. Enough books are prescribed for the entire class to give a central interest to the term's work, and these are for the most part chosen from the so-called classics, Shakespeare, Hawthorne, George Eliot, etc.; but besides these books, each pupil is required to read at least six books each term, stating at the beginning of the term whether she is fond of reading or finds reading difficult. The list is then judged from the point of view of the progress of the pupils toward higher standards of reading. Considerable class time is devoted to oral reports and discussion of the books read, several girls joining in giving partial reports on one book, or each girl taking an individual book as seems best at the time. Another method of testing the knowledge of the pupils' reading is to have a "reading aloud day," when they may choose passages from the books that they are reading, and after giving a brief introductory speech, may read to the class passages which they consider most interesting. Such work is generally organized through a committee of the class itself. The reading lists are preserved and commented on from term to term, so that they give accurate evidence of the progress

of the pupils. In the third year the girls are introduced to the newspapers and the magazines, more particularly than has been done in the earlier years. Through the reading of the newspapers the pupils are led to distinguish between the story and the essay. After this it is an easy matter to arouse an interest in popular essays of the day. This year articles on the war have particular interest, but at all times the writings of Agnes Repplier, Samuel Crothers, and Simeon Strunsky open up a new field of interest to girls who have heretofore found pleasure almost exclusively in fiction. Later a few essays of Irving and Addison are read by the class to bring out the fact that in every age someone has "commented on the life around him" just as do these writers of today. The result has been a striking interest in the eighteenth and early nineteenth centuries, and an appreciation of the humor to be found in classical writers, which would never have been developed except through the use of present-day essays. There are new developments every term in such individual work, and space would fail me to tell of the pleasure found in the discussion of nineteenth-century novelists versus those of the present day, Irish Players versus Goldsmith, and similar questions which arouse the greatest enthusiasm among the pupils. I wish, however, to indicate the independence with which the pupils read and judge when turned loose among modern essays, by appending a few answers to a test question given in the 3A Division. The girls are about fifteen or sixteen years old, and mostly of foreign parentage.

Question: Give purpose and a general idea of the subject-matter of three essays used for home reading.

First answer: The purpose of Agnes Repplier's "Children's Poets" in the book called "Essays in Idleness" is to show that children love poetry more than grown-ups, for the children love poetry by instinct while grown-ups read more of prose than poetry because they have judgment and reasoning powers. Children do not like poetry written for children but poetry written for elders. Many great authors as children were enthused by poetry of great poets who lived before them. This essay is instructive.

The purpose of "War Poetry" by Agnes Repplier is to show that in former days poetry written about war spoke only of the bravery but today the people do not write of the

bravery because they know of the horrors. In former days there were two kinds of poetry, love and war, but today there are many kinds. It is instructive.

"Reading for a Grandfather" by Howells shows that many modern girls read modern books and do not know the best literature. It is amusing and instructive.

Second answer: Agnes Repplier's "A Plea for Humor" was written, I think, for the purpose of showing the people of today their utter lack of humor for things which would, in former days, have excited the greatest laughter and pleasure among these humorists who are found with difficulty in this age of seriousness and lack of light-heartedness.

Samuel Crothers' "Convention of the Books" was an interesting essay in which the books of various ages and days of fame gather together and talk of their readers. They talk of some industrious student or great literary man who once read in their mighty volumes, but then left them for some book; they discuss the class of readers they like best, and express their disdain for some who simply read in a light, indifferent way, and then get the wrong purpose and meaning of the book. This idea of having "A Convention of Books" was only another way to express the author's own personal views of the classes of readers who dip into the deep and instructive books of great writers.

Strunsky's "Cowards" tried to point out to the reader that death is not, as everyone seems inclined to believe, the worst thing in life, or the greatest fear that any man feels. This he does by giving the opinions of men, who fear something that one would not think could hold fear for a man.

Third answer: Agnes Repplier's "In the Dozy Hours" deals with old customs which are being ridiculed or dropped and she points out why they should not be dropped. The purpose is to keep some of the old customs which are better than the new.

In Strunsky's "Belshazzar Court" he tells of things which surround him in a large apartment house. He writes of what he sees about him everyday. I think the purpose is to train us to notice everything about us, and to show us a humorist's view of apartment-house life.

Helen Keller's essays tell of the life of the blind people. I think the purpose is to tell normal people that the blind people are not as helpless as we make them.

In this same test the following essays were referred to by the different pupils. (The inaccuracies have not been corrected.)

A Happy Half-Century	Agnes Repplier
Maeterlink's Symbolism	Henry Rose
American Newspaper	Charles Dudley Warner
Patient Observer	Strunsky
Heroines of Fiction	Howells
The Street	Strunsky
The Custom Officer	Repplier
Old Maids	Mark Twain
A Conversation between Franklin and the Gout	Benj. Franklin
Gifts	Emerson
The Little Violinist	Thomas B. Aldrich
George Eliot's "Rose Lydgate"	Howells
Charity	Repplier
Advantages of Being Disliked	Dunphine
Belshazzar Court	Strunsky
Furnace and I	Atlantic Essays
Consolation for the Old Bachelor	Francis Hopkinson
Essays	Emerson
Out of the Dark	Helen Keller
A Praise of Laziness	Frank Crane
Brooklyn	Strunsky
The Greatest of These Is Charity	Agnes Repplier
A Study of Romeo	Chapman
In the Dozy Hours	Repplier
Essays	Helen Keller
Stage Lions	Addison
The School of Polite Unlearning	Crothers
The Ignominy of Being Grown-up	Southern
On Riches	Bacon
The Building of a Ship	John Ruskin
London, the City of Churches	Charles Dickens
A Plea for Humor	Repplier
Convention of the Books	Samuel Crothers
Cowards	Strunsky
The First Distiller	Tolstoi
American Motherhood	Roosevelt
Prue and I	Curtis
The Fir Tree	Lucas
Imaginary Interviews	Howell
Family Portraits	Curtis

Essays on Books	Phelps
Children's Poets	Repplier
Reading for a Grandfather	Howells
American Ideals	Mabie
Sesame and Lillies	John Ruskin
Gondola Days	Smith
In Our Convent Days	Repplier

I add also the pupils' lists of their reading for three terms. These are selected without regard to the pupil's standing in class. The mistakes are the pupils'. These lists are intended to show that the girls tell frankly of all their reading, whether classical or popular, and that the tendency is for the proportion of good reading to increase as the terms go by.

FIRST PUPIL

Grade 2A

Fothergill: First Violin
Brontë: Jane Eyre
Cummins: Lamplighter
Craik: John Halifax, Gentleman
Dickens: Tale of Two Cities
Thurston: Masquerador
Thurston: Gambler
Brown: Rose MacCleod
Brown: Judgment
Brown: Sword of Youth
Eggleston: Carolina Cavalier
Harben: Pole Baker
Austen: Sense and Sensibility
Barr: Maid of Maiden Lane
Barr: Bow of Orange Ribbon
Crawford: Noble Life
Burnett: T. Tembarom
Porter: Harvester
Dixon: Clansman
Dixon: Traitor
Shakespeare: Midsummer-Night's Dream
Shakespeare: Twelfth Night
Shakespeare: Much Ado About Nothing
Warner: Golden House
Wharton: House of Mirth
Wilkins: By the Light of the Soul
London: Burning Daylight
London: Game
Bolton: Girls Who Became Famous

Grade 2B

Allen: Kentucky Cardinal
Allen: Cathedral Singer
Fox: Little Shepherd of Kingdom Come
Fox: Trail of the Lonesome Pine
Harrison: Angela's Business
Harrison: Queed
Harrison: V.V.'s Eyes
Longfellow: Evangeline
Longfellow: Miles Standish
Poe: The Gold Bug
Shakespeare: King Lear
Shakespeare: Othello
Wallace: Ben Hur
Riis: Neighbors

FIRST PUPIL—*Continued*

Grade 3A

Brontë: Tenant of Wildfell Hall
Antin: Promised Land
Austin: Pride and Prejudice
Dole: Life of Tolstoi
Hawthorne: Marble Faun
Eliot: Daniel Deronda
Eliot: Mill on the Floss
Strunsky: Psychology of Shopping
Repplier: War and Children
Martin: Father to His Freshman Son
Morrow: Things to Tell the Merchant.
Contributor's Club: Made Over Music

SECOND PUPIL

Grade 2A

Riis: The Making of an American
Fouque: Undine
Crawford: Roman Singer
Crawford: Stradella
Dickens: A Tale of Two Cities
Bronte: Jane Eyre
Tarkington: Monsieur Beaucaire

Grade 2B

Harrison: V.V.'s Eyes
Hawthorne: The Chimaera
Hawthorne: The Golden Touch
Irving: The Legend of Sleepy Hollow
Whittier: Snowbound
Fox: The Trail of the Lonesome Pine
Pankhurst: My Own Story

Grade 3A

Austin: Pride and Prejudice
Repplier: Points of View
Repplier: Fiction in the Pupil
Repplier: English Railway Fiction
Atlantic Monthly: Endicott and I
Barret O'Hara: State License Plan
Adams: Twenty Years at Hull House
Wald: The House on Henry Street
Stevenson: The Merry Men
Kipling: The Light That Failed

THIRD PUPIL

Grade 2A

Shakespeare: Taming the Shrew
Eliot: Mill on the Floss
Browning: How They Brought the Good News from Aix
Antin: Promised Land
Burnett: Secret Garden
Reed: Happy Women

Grade 2B

Allen: A Cathedral Singer
Emerson: The Fable. The Storm
Goldsmith: Vicar of Wakefield
Poe: The Black Cat. The Raven
Shakespeare: King Lear
Riis: Children of the Tenements

Grade 3A. Books Suggested by Teacher

Brontë: The Professor
Repplier: Counter-Currents
Repplier: Two Essays
Repplier: Our Overrated Grandmothers
Strunsky: Manhattan Labyrinths
Strunsky: Belshazzar Courts
Palmer: Life of Alice Freeman Palmer

THIRD PUPIL—*Continued*

Other Books

Barton: Story of the Red Cross
Boardman: Under the Red Cross Flag at Home and Abroad
Review of Reviews, March 1915: Red Cross Article
Survey, February 17, 1917: Red Cross Article
World's Work, vol. 27: Red Cross Article
Henderson: Modern Methods of Charity. Red Cross Article

FOURTH PUPIL

Grade 2A

Shakespeare: Twelfth Night
Riis: Making of an American
Meadowlark: Joan of Arc
Eliot: Mill on the Floss
Crawford: The Undesired Woman
Dickens: Dombey and Son, vol. 1
Barr: Maid of Maiden Lane
Barr: Maid of Old New York
Barr: Bow of the Orange Ribbon
Harben: Ann Boyd
Montgomery: Anne of Green Gables
Montgomery: Anne of Avonlea
Montgomery: Chronicles of Avonlea
Porter: Pollyanna
Porter: The Harvester
Dickens: David Copperfield, vol. 1

Grade 2B

Shakespeare: Romeo and Juliet
Thackeray: Vanity Fair
Fox: Little Shepherd of Kingdom Come
Longfellow: Evangeline
Irving: The Spectre Bridegroom
Riis: Neighbors
Sheridan: The Rivals
Goldsmith: She Stoops to Conquer
Dickens: Oliver Twist
Dickens: Dombey and Son, vol. 2
Harben: Dixie Hart
Harben: Paul Rundel
Harben: Pole Baker
Fox: Trail of the Lonesome Pine
Munsterburg: On the Witness Stand
Dickens: David Copperfield

3A. Books Suggested by Teacher

Mark Twain: Pudd'nhead Wilson
Strunsky: Manhattan Labyrinth
Boardman: Under the Red Cross Flag Home and Abroad
Hardy: Under the Greenwood Tree
Red Cross Bulletin
Curtis: Prue and I

Other Books

Harben: Mam's Linda
Goldsmith: Essays
Seawell: Diary of a Beauty
Twain: Tom Sawyer Abroad
Kipling: The Light that Failed
Nicholus: Otherwise Phyliss

RECENT TENDENCIES IN THE TEACHING OF PUBLIC SPEAKING IN COLLEGE[1]

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Sidney Smith, the English humorist, was one day walking along the street when he saw in a backyard beside the line fence two women arguing violently. He stopped and remarked to his companion, "Now these women will never agree, because they are arguing from different premises." Most of our discussions go on from different premises. Half the discussions grow into disagreement because people use the same word in different senses; the other half come from using different words in the same sense. All the trouble which cannot be classified into these two categories comes from using words with no sense. In any event, discussions are generally matters of misunderstandings. If we only understood, we would surely be juster, perhaps wiser. Anyway, the wise man prays for the gift to see the proposition as the other fellow sees it. That we may get this gift, perhaps prevent misunderstanding, let us first come to some agreement on the meaning of our terms.

Recent is the last half-decade; that is, during the last five years. Tendency is a state of movement toward some end or purpose. A tendency may be an organized movement or a general drift. In this paper tendency covers both the clearly marked reorganizations of the outer form and the less discernible changes in the inner spirit. Finally, to be classed as a tendency, the phenomenon must be more or less widespread. Any local movement, individual method, or sporadic activity, however interesting, can hardly be called a tendency. If you are getting wonderful results with some new method or are interested in some special movement, do not feel grieved if that movement or method is not

[1] This paper was read at the meeting of the Iowa State Teachers' Association, on November 2.

noted here. Only those principles and practices which have been tested by a large number of teachers and are becoming more generally accepted as part and parcel of the regular educational procedure will be noted as tendencies. Fortunately the word *teaching* limits our point of view. We are not here concerned with the social, theoretic, practical, or commercial viewpoints. We are interested now only in the recent pedagogical tendencies of our subject. Public speaking is not used here in that large, general sense as including interpretation, reading, and dramatic art. Though these studies are legitimate parts of a department of speech, yet we are not now concerned with the remarkable changes going on in these branches. For the limits of this paper public speaking means the art of beautiful and effective speech in conversation, as well as the theory and the practice of speechmaking. Public speaking deals with proper speech in private conversation or in public gatherings.

With a common understanding of the meaning of the terms we may now pass to the attempt to answer the question: What are the recent notable changes in our subject? The answer is found in three notable tendencies in the spirit and three in the form. These changes are: (1) a restating of the purpose, (2) a growing interest in research, (3) a study of speech defect and speech culture, (4) a reorganizing of departments, (5) a new alignment of courses, and (6) a modernization of methods.

The first and most important change in the informing spirit is revealed by studying the statements of the purpose in the different college catalogues. As one reads the catalogues he realizes that there is back of the work a new spirit. Note the phrases here collected and think of their meaning. The purpose is "to make a greater recognition of the spoken word in education, to give more emphasis to the peculiar academic discipline of the speech sciences, and to realize more fully the educational values in the study of the speech arts." What a world of meaning back of such a declaration as this: "In the past the emphasis has been overmuch upon the artistic, upon performance; today the stress should be shifted to the scientific, to scholarship." Not half so reactionary and far more effective is the statement: "As the goal of science is explanation,

one of the great purposes in studying speaking is to discover knowledge of speech, and as the goal of art is action, the other great purpose is studying the art of speaking well." The statements are in a way interesting as revealing the strident tones of the radical. Less interesting but more influential are those statements of purpose which echo the voice of a philosophy, or reflect a larger tendency in education. Such statements as "to find out knowledge of speech," to develop the ability to think in terms of social life and social culture, "to train men and women to play their part in a democracy," show the greater socialization of education, reveal the changing concepts of educational values, and tell of the readjustments of educational practice. Probably no other subject in the curriculum is reflecting new movements as readily as is public speaking. The recent demand to teach citizenship found expression first in public-speaking classes. One of the chief tendencies in education today is away from the theory of cultural development and toward a theory of education as a process of individual rectification and preparation for social work and worth. We are not discussing the results of this tendency nor arguing about its merits; we are merely asserting that there is a big tendency away from classical-culture standards and toward social-value standards; furthermore we are asserting that this tendency is being manifest in the recent tendencies in public speaking. No one can hunt in the statements of purposes for tendencies without finding a clearly marked movement to stress the educational values in public speaking, and a less clearly defined manifestation of the larger educational tendencies of the day.

The second significant tendency in the teaching of public speaking today is the changed attitude toward research. There is a rapidly growing consciousness of the need and the meed of research. Thorough research, with its concomitant scholarship, is the best highway to good standing and good fellowship in the academic world. As no art has made much progress until that art became substantially based on its own sciences, so the art of speaking will not be greatly advanced until the underlying sciences are more thoroughly worked. And great will be the meed of scholarship. To the teachers of public speaking will come a finer character and a better

academic reputation. Speech and the teachers of speech will come into their own when they have collected a large body of verified knowledge, when they have aged a good volume of professional traditions.

One of the problems in research is the investigation of speech defects, and this work may be classed as the third tendency or change in the inner spirit, though it ought not to be forgotten that the movement is as much the result of a demand from without as of a change within. The insistent calls of our handicapped students, the demands of students from other departments, the petitions of parents, and the requests of organizations have forced the teachers of public speaking into the investigation of speech defects. We have had school surveys for nearly everything under the sun; at last, under the pressure from the people, we are making school surveys of the student's speech, and we are working with our own as well as with our foreign student for the correction of speech defects.

Closely associated with the work in speech defects is the movement for speech culture. There is a growing demand that the colleges give more attention to the subject of beautiful and effective speech in private conversation. The reputation of American speech as a disagreeable noise ought not to continue. Already many of the teachers of public speaking have joined in the national movement for better speech. If you are not associated in the work, you should be. Write for information to Professor John M. Clapp, 20 Vesey Street, New York City.

So far we have been speaking of the changes in the inner spirit; we will now look at the chief tendencies in the outer form. The first tendency is the organization of the work in separate departments and the beginning of correlation. More than 90 per cent of the teachers of speaking believe that the best interests of the work are served by separate organization. Though it is growing more and more manifest that the department of English needs the department of speech more than the department of speech needs English, yet the welfare of the work in speech demands separation. Effective results, proper financial support, healthy growth, are not fully realized until the work is organized in a separate department.

Along with this very strong tendency for separate organization there is a much weaker movement for correlation with other departments. Those who are advocating correlation believe that separation without correlation will soon spell death. By close correlation with other departments the greatest good for the department of speech is realized, while the work of the whole college is made more effective. Correlation is working together for the same academic purpose. The department of speech is peculiarly fitted to bring all the other departments together. Though there is a very distinct field of knowledge for the department of speech, and many problems therein wait for solution, yet for the present the first business of such a department is to furnish ready service in the other fields of knowledge. Perhaps the biggest service that speaking can do in our colleges today is to bring the departments together and help somewhat in eliminating the evils of departmental education. The correlation is being worked out by making the credit in the courses in public speaking depend partly upon the work done in other courses. Committees on correlation, closer standardization, printed syllabi of the courses, all help in bringing the departments together.

Great as is the activity in the reorganization of the department, there is still greater activity in the rearrangement of courses. These courses in public speaking are generally organized on the basis of two hours a week throughout the year. There are some three-hour courses, but the tendency is, I think, toward two hours a week. The practices are so variable that there is no tendency which marks the work as required, elective, Freshman, Sophomore, or Junior. Though I found no college in which there is a prohibition against men and women registering for the same class, yet I did find the tendency toward segregation to be on the increase. Segregation seems to be creeping in more as a solution of some local problem, generally in registration, than as a settled pedagogical policy, adopted for its merits. Nevertheless, in the colleges into which segregation has crept there is a conviction among not a few that men and women are better cared for in segregated classes. The courses are gradually solidifying into three types: beginners, advanced, and formal. The first is known as the Essential of

Public Speaking, or Public Speaking I; the second, as Advanced Public Speaking, or Practical Public Speaking; and the third course is called Forms of Public Address, or Formal Public Speaking. There are many different courses, as After-Dinner Oratory, Argumentative Address, etc., but in the main the work seems to have settled into these three types, and the content of each course is pretty clearly indicated by the title.

In procedure the tendency is toward the practical laboratory method. In some schools each pupil is required to make fifteen short speeches during the term; in others the requirement is six three-minute speeches; still others call for eight three-minute speeches; and in a few schools each student is required to make a short speech every time the class meets. These speeches may be original compositions or memorized extracts. About the use of the memorized extract or declamation there are many unsettled questions, but I thought I found a tendency away from the use of the declamation and toward the original speech. Much as one must regret certain pernicious influences from the use of the declamation, yet one readily maintains the particular advantages in the use of the declamation for the teaching of technique.

The original speech, however, holds sway, and the tendency in every course is to stress the practical and neglect the theory. Answers to such questions on the theory, as, How much theory should be given? What is the best method of presentation? Should the theory be given before practice, or accompanying practice, or after considerable practice? have not settled down into any tendency sufficiently to come within the purview of this paper. There are a few ultra-radicals who are acclaiming no theory: "Give a pupil practice, practice, and he will get along without the theory, or get it." This procedure has not become general enough to justify its discussion. We have then to speak of the different methods in teaching the theory of speaking. There are three clearly distinguished tendencies: the reporting, the speechmaking, and the lecturing. In the reporting method a number of textbooks are put on the reference shelf. A definite topic is assigned from day to day, and on that assigned topic each pupil brings to class a written report. By the speechmaking method each student is

led to make a model speech upon some question of theory. Though the speaker imparts little information to the class, yet he must himself actually appropriate a great deal, on the principle that one learns a thing by trying to teach that thing to another. According to the lecture method the pupil reads the theory in his textbooks and recites upon the studied lesson at the next meeting of the class. The lecture method takes its name from the lecture period rather than from a formal speech. All three of the methods are used singly or in combination.

There are many recent movements which have not settled into a definite drift or fallen into a general tendency. Chief of these are: the movement for a unit in the college-entrance requirements, the use of the laboratory method, the amount of voice training, the use of the declamation, the value of speaking contests, the standardization of courses, the standardization of credit for courses, and the betterment of the teaching conditions. These problems appeal to us strongly, not only because they are yet unsolved, but because they are so important. Indeed some of them may prove to be of far more importance than some of the recent tendencies.

In any event no one can note some of the recent tendencies in the teaching of public speaking without finding proof that the work in this subject is being wonderfully improved, and that the educational values of the subject, so often abused or entirely neglected, are now being more rightly recognized and are being given a more potential place in the college curriculum. To sum up, then, the recent tendencies have been a change in the inner spirit and a remodeling of the outer form. The change in the spirit has been noted in the restatements of the purpose, in the beginning of research work, and in the movement for speech culture and study of speech defects. The remodeling of the outer form has been noted in the reorganization of the department, in the rearrangement of the courses, and in the more practical methods of procedure. The present is indeed bright, and the future is full of hope.

ANALYSIS IN TEACHING THE SHORT-STORY

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To teach the technique of a form of literature which resembles the sonnet in its rigidity of structure yet which must remain a free spontaneous creation of the imagination is the task confronting the instructor of a class in the short-story. Quadruple that task if the class be composed of high-school students.

A careful analysis of the method of presentation is the only way to eliminate the difficulties.

The class whose work is the basis of this report consisted of forty-three Seniors in the Leavenworth High School who had elected a course in short-story writing as their fourth-year English. The activities of the class were minutely and precisely planned far in advance. The purpose was to present the technique of the short-story inductively. Before any original writing was required twelve short-stories had been read and studied. This study was appreciative and not in any sense intensive. These stories were: O. Henry, "A Municipal Report," "The Gift of the Magi," "Lost on Dress Parade," and "No Story"; Poe, "The Pit and the Pendulum" and "The Black Cat"; Maupassant, "The Necklace" and "The Confession"; Kipling, "Wee Willie Winkie"; Harte, "Outcasts of Poker Flat"; Stockton, "The Lady or the Tiger?"; and Tagore, "The Man from Kabul."

As these were read a study of the elements of short-story technique was drawn from the text, Miss Albright's *The Short-Story*. This study of the "how" from a textbook was not emphasized; if anything, it was slighted. A valuable acquaintance with the terminology was acquired, however. In addition the instructor adapted the now famous formula of Pitkin to high-school students and presented it by means of the blackboard.

Pitkin in his *The Art and the Business of Story Writing* has a unique method of answering the questions, "What is a short-story?" and "What shall you write about?" The formulas cannot be given here, but the instructor can adapt them so that a high-school Senior can grasp their significance. In them the instructor has a definite standard to which critical remarks and questions of the students can be directed.

With this background the seven steps in the presentation of teaching the short-story and its structure began. The seven steps represent seven days. As the work of each day was distinct and planned especially for that day of the week, the outline will be presented day by day.

Monday. Reviews of all previous studies of the plot and Miss Albright's chapter on "Plot" were taken up. No assignment was made for Tuesday.

Tuesday. Without previous hint the students were required to write a plot germ, or a dramatic situation, which they could use in a short-story of their own if need be. This germ idea was not elaborated. The entire period was devoted to this, and the instructor moved about the classroom in constant consultation. The papers were collected and no assignment made.

Wednesday. The papers of Tuesday were returned at the beginning of the recitation. In the meantime, however, the instructor had gone over them carefully. On each paper were written special instructions and suggestions to the fullest extent. What was good was pointed out, and why it was good; what was bad was pointed out, and what was to be done about it. On Wednesday, therefore, the students were required to expand the germ idea into a motif and return the papers at the end of the recitation. In this way the student unconsciously let his ideas "cool." No pernicious outside help or misdirected personal effort was possible. As far as the student was concerned each day's labor was an end in itself. Consequently there was no assignment.

Thursday. Robert Louis Stevenson's "The Sire de Maletroit's Door" was read to the class by the instructor. Canby says that "no story in the world reads better aloud." It preserves all the

false unities, and this, if not pointed out, is helpful to beginners. It moves step by step to the dénouement. It has perfect nicety of incident. It has perfect balance in the union of dramatic and single effects demanded by technique. There was no assignment.

Friday. Stevenson's "The Sire de Maletroit's Door" was analyzed and outlined. The instructor had put a step-by-step analysis on the blackboard. This was critically studied and everyone in the class became master of the art of that one story. However, there are few short-stories that can be done that way. The class discussed the introduction, climax, crisis, dénouement, etc., but no absolute or final decision was rendered. But each student saw the story in some division in his own mind. Although the class did not know it, they were preparing to use it as a model. There was no assignment.

Monday. With two days' forgetfulness—and this inattention is important at this point—they were required to reproduce the Stevenson story as fully as each pupil could from the analysis. They were asked to put it in as good story form as they could, as if it were their own story and not Stevenson's. It is to be remembered that this class in short-story writing had as yet written no stories. It will be seen, therefore, that this distributed repetition and inattention and reproduction have some psychological foundation. The logic of preparing the student's own motif before the study, analysis, and reproduction of a model is seen because the device of no assignments kept the pupil's mind at rest. He was lured into a sense of self-security as to his own progress as a short-story writer. The instructor had kept his art concealed. During this recitation period the reproduction went on and points obscure to the individual pupil were cleared up by personal consultation. As they could not finish it in the hour, the assignment for Tuesday was to bring in the entire reproduced "The Sire de Maletroit's Door."

Tuesday. With the reproduced stories collected at the beginning of the period the pupils were returned their old story motifs and told to begin their own first original stories in real earnest. No change was allowed from the original motif. During the recitation period the plots were worked out completely and in many

cases the actual writing begun. As they started on their own stories the instructor was present to assist in any initial difficulties. Of course the assignment was to finish the stories at home and return by the end of the week. The resulting stories were uniformly excellent as good high-school stories go. The reason back of this uniform success was the element of right thinking which the plan engendered. There were no poor ones in the entire forty-three.

Psychologically it was an attempt to automatize short-story writing after a correct start. Note that it was not Stevenson's story that was being taught: it was the student's first story throughout. The class went through the process of short-story writing correctly but unconsciously. Each pupil had a personal standard process to rely upon in the future. Apparently the instructor wrote each story through the pupil; but he did not, as is evidenced by the fact that he would not even permit a change of the first idea hit upon by the pupil at the spur of the moment, much less suggest one himself. In later writing change of plans was frequent.

On the part of the pupil, it was the highest form of mental behavior—the application of theory to practice—a deliberately considered activity, although unconscious on his part at the first of the process.

EMERSON IN HAWAII

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If, as Miss Heitman claims in her article in the March *Journal*, Emerson in the American high school is a Slough of Despond, what might one expect him to be in Hilo, Hawaii? What meaning can Emerson have to a Senior class composed of some twenty-five young Americans—Americans, that is, by loyalty, but according to the nationality of their parents as registered on the Board of Health cards, Chinese, Japanese, Portuguese, British, Hawaiians, Chinese-Hawaiians, Portuguese-Hawaiians, American-Hawaiians, and so on through all possible permutations and combinations of the various races that meet and mix in our lazy little tropical isle?

In Hilo, Hawaii, one is not cursed with an illusion of free will, as in High Point, North Carolina, where teacher and principal can peruse the list of college-entrance classics and debate, "Which shall it be, which shall it be?" All such trifling matters are fore-ordained for us by the Department of Public Instruction of the Territory of Hawaii with headquarters at Honolulu, two hundred miles away.

The first day we studied Emerson I assigned the whole essay on "Self-Reliance" for one reading. Yes, deliberately, with malice aforethought, and I am still unconfined in either a penitentiary or an insane asylum. It was like an icy shower-bath to those composed young Orientals. (If in the States you realize that the Oriental idea of a bath is to soak in a tub of water above 100° Fahrenheit, you will appreciate the force of the figure.) The period before the English class I surprised a consternation-stricken group of Seniors in the library, expressing their opinion of Emerson and, I presume, of me. One of my three white girls said to me as she came into class, "Mrs. Hazard, if you can get me to make head or tail of this stuff, you are a bright woman." Of course, I was not

going to pass up a dare like that; not when the whole class joined in the chorus that they "couldn't see any sense in that stuff."

In Hawaii even more than in the States, we are cursed by the conventionality of pupils. Partly from racial characteristics, partly from hampering environment, our pupils are diffident in self-expression, distrustful of their own ideas, lacking in initiative and originality. As far as a teacher will permit it, they recite in the exact words of the textbook. They will memorize everything; they object to thinking about anything. One of the first criticisms they passed on my teaching was, "Why, Mrs. Hazard isn't satisfied with the book! She expects you to think things out for yourself." So I was morally sure that, whether or not they wanted "Self-Reliance," they needed it.

We began by "hitting the high spots." You know how Emerson soars from peak to peak, barely touching earth to gather force for another flight. I did not try to have them analyze or paraphrase or in any other fiendish way pin down the reasoning process taken by that lofty mind. I merely tried to give them some idea of how far "Self-Reliance" is above the everyday level. And we got that with the fourth sentence: "To believe your own thought, to believe that what is true for you in your private heart is true for all men—that is genius."

"How many times," I asked them, "have you had an idea when a teacher asked a thought-question, but you were ashamed of your idea, and sat still, and then someone else got up and said just what you were going to say, and he got the credit for the recitation and you did not?" This was putting the matter on a low plane, I admit, but the commercial side appeals to the Oriental, especially where a numerical grade must be given for each recitation.

They all saw the point and began to relax their animosity toward Emerson. I followed up this advantage by driving home the big thought of the essay, "Trust yourself." The other thoughts were more than subordinated: they were submerged. Everything that could impress upon them the value of self-trust was utilized from quotation of the old ragtime jingle, "Don't be what you ain't; jest you be what you is," to telling the story of a fine little sorority sister of mine who carried herself with perfect poise through all society

functions in the shabby little checked suit which she had worn two years to college and which was almost literally her "one clo'."

The Oriental genius for memorizing was directed to the selections beginning: "What I must do is all that concerns me, and not what the people think," and "There is a time in every man's education when he arrives at the conviction that envy is ignorance, that imitation is suicide." But the pupils were not allowed to stop with mere mechanical memorizing, but were asked to illustrate from their own experience and observation the truth of these quotations. Of course at first there was the familiar difficulty in correlating books and life. But I started them off with some homely examples, and soon they were vieing with one another to give concrete applications of Emerson's abstract truths.

Judging by conventional standards, I am afraid the Department would not think I was teaching the class Emerson at all. We did not learn the dates of his birth or death, nor study the notes and introduction, nor outline a single essay. Emerson has long been among my prophets. I love him, and I wanted to lead my pupils to love him too; and I regard as proof that I succeeded the fact that when in the final examination several months later, I asked from what piece of literature read during the year they had gained the most, the verdict was almost unanimous for Emerson's Essays. The following answer by a Hawaiian boy is one of many:

> Emerson's "Self-Reliance" was the most beneficial piece of literature that I have enjoyed this year. It has been of most educational value to me. It has made me think more seriously of the problems which I shall have to face in the near future.
>
> To learn how to rely on one's self is not a very easy task. A young mind is restless and wanders over things thoughtlessly until it strikes something that awakens it to realize the fact about things surrounding its little sphere. That is how the essay on "Self-Reliance" has affected me. "Know Thyself," "Keep pegging along," and "Don't follow the crowd," are the lights which I intend to follow.

Another testimony came from one of my little Japanese girls in a letter she wrote me this summer. She wrote of an afternoon spent with two of her classmates. "We had a pretty long talk about the responsibilities placed upon us. It seems as if after our study of Emerson, suddenly common sense and self-confidence sprung up in us."

The change was evident even before we finished the study of Emerson. By the time we had finished "Self-Reliance" the class had gained in two things: ease in the world of abstract thinking, and self-confidence in expressing their own thoughts. This was strikingly shown the morning we began "Compensation." I first asked the easy question, "What suggested this subject to Emerson?" A dull but faithful pupil was ready with the reply that the essay was suggested by a sermon on the Last Judgment. Then I asked what was wrong with the preacher's doctrine. Is it not fair to suppose that the good will be rewarded and the bad punished in another life? Another pupil was quick with the answer that they are punished here. This was questioned. Some had known cases where honesty was not the best-paying policy, where the wicked flourished like a green bay tree. One pupil came back with, "Yes, but even if they are rich, nobody thinks much of them." But others cited cases where the evildoer had "got away with it" and enjoyed a good reputation. A more thoughtful boy replied, "Yes, but even if nobody else knows, he knows. You have to live with yourself, and if you do wrong your conscience hurts you." To this a tall, lanky youth objected, "The lower down a fellow gets, the less his conscience hurts him. By and by a real bad 'un doesn't care at all, and a fellow that tries to be decent feels cut up over a little slip. No, I tell you the bad people have the easiest time of it all around." Several of the class nodded assentingly and the last word appeared to have been said, when a young Japanese who had not taken part in the discussion before volunteered, "I think it is something like this. Washington says that every man has a sacred fire in his breast that he must strive to keep alive. If he lets it go out, he may not know it, but he is really dead. I think that is his punishment."

Sometimes I am very tired of teaching in Hilo; sometimes I long for concerts and lectures and theaters and college alumnae circles, and all the other fleshpots of Egypt; and then some day, like this morning with Emerson which I have been describing, I feel that I am helping these Hawaiian-born Americans to think—and I know what Emerson meant by compensation.

REPORT OF THE COMMITTEE ON ECONOMY OF TIME

I. THE MECHANICS OF WRITING

Owing to war conditions and the prevalence of influenza it has not been possible for the Committee on Economy of Time in the Teaching of English to meet this year. We have therefore thought it advisable to publish in the *English Journal* the tentative reports of the various subcommittees into which the general committee is divided. The subcommittee on Mechanics of Writing has submitted its tentative report, which is published below, and the report of the subcommittee on Grammar will follow soon. These reports are being published with the intention of provoking discussion and criticism of them before they are finally submitted to the Council in their revised form. The Committee bespeaks for them a careful consideration and a frank expression of opinion by all who are interested in working out this problem of minima in the teaching of English. Such a work as we are undertaking will have value only as it represents the combined judgments of the best teachers as to what is essential in the teaching of the mother-tongue. We are all convinced that some of the things we are teaching are valueless. Let us then combine to throw overboard what is obsolete and useless. Let us unite to emphasize and teach thoroughly what is agreed upon as necessary.

Suggestions and criticisms as to the matter or the form of the report printed below will be welcomed. Such communications may be addressed either to the chairman of the general Committee, or to the chairman of the subcommittee on the Mechanics of Writing, Mr. C. H. Ward, Taft School, Watertown, Connecticut.

Mary Bird Fontaine
Chairman of the Committee on Economy of Time

Glenville Normal School
Glenville, W.Va.

REPORT OF THE SUBCOMMITTEE

Our report was thus prepared: A preliminary draft was submitted to a few members of the other subcommittees for comment; a second draft was sent to every member of the Economy Committee, with an appeal for detailed and unsparing criticism; when a reply had been

received from everyone, all those suggestions which were clearly not a minority opinion were incorporated; this third draft was then overhauled by each of us independently; we drew up a full list of objections and proposals, voted on each item, and were able to make the following report unanimous in every particular.

C. H. Ward, *Chairman*
Mrs. G. B. Scott
Earl Hudelson

INTRODUCTION

[Certain portions of this section seem to deal with methods. Yet the aim is never to advise about pedagogy, but only to suggest devices for saving time and effort.]

The following recommendations are based entirely on the testimony of experienced teachers who have made prolonged efforts to discover what rudiments are of prime importance. Of the dozens of published courses of study that have been examined, only a few have proved safe guides, since the announcements of most of them do not square with ordinary needs and possibilities—e.g., requiring "arrangement of clauses for variety" in the fifth year and "all the uses of the breve and tilde" in the sixth year.

This section is limited to Grades II–IX, since any principles that can be properly left untaught until the tenth year are few and unimportant. Work with mechanics after the ninth year should be persistent review to fix habits, or the teaching of principles that ought to have been mastered earlier. Time spent on rhetorical niceties before mechanics are habitual is lost. Teachers of advanced composition in high schools should take to heart the belief of French teachers: "Contrary to popular pedagogical notions current in some parts of our own country, French teachers do not busy themselves with lessons in literary millinery. In the early grades the matters to receive chief attention are ordinary accuracy and conventional correctness."

An indispensable factor in developing literacy is a *school* standard of English work by which the decencies of English are defined and maintained wherever English is used. Sporadic campaigns to set up during the English period habits which are ignored or perverted during the remainder of the day must be futile.

GENERAL APPEARANCE OF MANUSCRIPT

A handwriting at least as legible as 40 in the Ayres scale or 10 in the Thorndike scale and based on the arm movement should be required for

graduation from the eighth grade. This should be made a matter of "the spinal column" by the end of the sixth grade, thus leaving the pupil free to concentrate on his subject with no thought for the mechanics of penmanship. Legibility should be further insured by requiring (1) that there be no gaps within words, (2) that there be generous spaces between words. Tests have shown that careless spacing is the greatest obstacle to easy reading of papers. A margin about an inch wide should always be required at the left of a page; crowding or needless spaces at the right should not be tolerated. There should be free space at the top of a page; there should be no extra lines huddled at the bottom. Writing should not be allowed on the back of a page, except in notebooks or for some special reason.

Since most letters are written on unruled paper, the Committee believes that the use of ruled or margined paper for school exercises may fail to train pupils for writing neat letters in real life.

If papers are folded, they should be folded straight, and preferably from the bottom. Directions for the place and the form of endorsement should be specific and invariable.

SPELLING

During the last five years there has been an abundance of testimony that a very large part of spelling difficulties is caused by the early fixing of wrong habits. Such words as *too*, *all right*, *describe*, etc., are not difficult in themselves, but eradication of the deep-fixed erroneous forms consumes a vast amount of time. To illustrate: a class of 30 tenth-grade pupils took a spelling dictation; probably not one had ever been taught to spell *campaign*, and it was not in the lesson; all had just been instructed violently in the spelling of *too* and had twice within two weeks had the word in spelling tests; two misspelled *campaign*, while five misspelled *too*. Hence the great essential for economy of time is to discover in what grades the common words appear commonly in written work, to anticipate the errors, and to set up right habits before the wrong ones are established. Failure to understand this principle has caused such appalling waste of time that the Committee would call special attention to it. The best exposition is by W. Franklin Jones, *Concrete Investigation of the Material of English Spelling*. He found by tabulating the errors of 75,000 themes that 100 common words commonly misspelled constitute a large proportion of all spelling difficulties. He called them the hundred "demons."

Recent testimony concurs in declaring that most of our difficulties center in two or three hundred very common words. No investigator has ever shown why most ninth-grade pupils can spell *picture*, while many cannot spell *their;* but such is the fact. Spelling-time will be economized in proportion as teachers concentrate on the few demons. All evidence shows that time spent upon a thousand seldom-used nouns is wasted (not more than a dozen nouns are real demons); that the time should be utilized for the prepositions, adverbs, conjunctions, pronouns, and a few of the most common verbs and adjectives—not above 300 in all that need special stress. No short list can fill the needs of every school, but a pupil who can spell all the words given below will be far above the present average attainment of the ninth grade; he will indeed surpass some 10 or 20 per cent of college Freshmen. Every word is known and feared by experienced teachers everywhere.

One matter deserves special mention: the teaching of simple and invariable principles that apply to suffixes. No misspelling of a single word—not even *seperate* and *discribe*—compares in illiteracy with such violations of fixed principles as *stoped*, *Dicken's*, *trys*, *comming*. To teach these changes as rules is inadvisable in the lower grades; but *stopped* should be taught as a fact, then *dropped* as a fact, then *running* as another fact, and so on, until the knowledge of a principle is arrived at. Children should be shown by means of chalk and an eraser that *cry* becomes *cried*, that *shine* becomes *shining*. Of course such brief formulas as "change the y," "drop the *e*" will accelerate simple induction.

It should not be assumed that the words taught in the grade below have been fixed for life. They are mere sprouts of knowledge, tender and likely to be killed by the *similar and confusing* acquisitions that are crowding for space in the mental soil. What sprouted in December must be weeded in February, watered in May, vigorously hoed next September, and sedulously cultivated for several years. Assigning a word to a given grade simply means that the seed must be sown there.

Some results of experimentation seem to show (we say "seem") that spelling is better taught by associating the confused words (as *there* and *their*), by contrasting the words as they stand side by side on the board. Some mature persons testify that their own way of getting rid of confusion is by comparing differences: thus they make sure of *metonymy* by thinking that "it is different from *autonomy*." As far as the Committee can judge, however, the great majority of minds make sure of *metonymy* by saying that "it is like *synonym*"; and the great majority of sympathetic teachers will not contrast *there* and *their*, since

this is in reality one way of showing the wrong form, and most skilled teachers agree that a misspelling should never be exhibited. They display *here* and *there* and *where* as similar forms that co-operate to establish each other. Thus *any* and *many* help each other, *does* and *goes*, *much* and *such*.

The following lists of words to be specially emphasized in the first eight years were obtained thus: Similar lists compiled during many years of careful observation at Lawrence, Massachusetts, were used as a basis; to these were added (1) most of Jones's demons that had not been included, and (2) some words known to be very commonly misspelled in the ninth year; all words were then checked by Jones's *Investigation* to insure that none were assigned to a year earlier than the one when they are known to occur spontaneously in themes. It is hoped that the lists are approximately what they ought to be, yet in our present ignorance of the spelling problem we know that they are merely tentative and may have to be considerably revised. Dependable criticism can come only from observant teachers. At present there are few who feel able to criticize; the Committee's urgent appeals for evidence have met with small response.

Of the total of 214 words 149 (unnumbered) are found in the second-grade list of Jones's *Investigation*. Numbers show the grade in the *Investigation;* 0 shows a form not given there. It is understood that the most important work in each grade is the review of the words for the previous grades.

EARLY IN THE SECOND GRADE

any	know	such	went
does	many	there	where
first	much	they	write
goes	off	too	wrote
here	some	very	

SECOND GRADE

again	every	running	tried
asked	having	school	two
been	hear	shining	when
buy	heard	stopped	which
coming	knew	sure	whole
cried	making	taking	whose
dear	near	their	writing
done	once	threw	
dropped	only	told	

THIRD GRADE

afraid
all right
almost (3)
already
always
asks
beginning
children
color
could
doctor
early
easy
enough
father
forty (3)
friend
great
have (for "of known")
its
loose
lose
loving (3)
new
none
often
people
please
quite (3)
says
should
shows
speak
(though?)
together
truly (3)
until
woman
women
would

FOURTH GRADE

across
also (3)
among
because
before
believe
built
business (4)
busy
can't
choose (3)
don't
easiest
February
fourth
hour
instead
just
losing (3)
meant
minute
piece
pleasant (3)
quiet (3)
ready
receive (4)
Saturday
seems (4)
sentence (4)
straight
(through?)
tired
Tuesday
used to
weather (3)
week
Wednesday
written (3)

FIFTH GRADE

answered
break
country
didn't
different
doesn't
either
except (3)
half
isn't
perhaps (3)
really (5)
replied
since
stretch
tear
toward
trouble (4)
useful (4)
wear
whom (3)
without (3)

SIXTH GRADE

certain (6)
crowd
describe (6)
hoping (6)
hurried
ladies (4)
laid
led
library (4)
paid
said
sense
separate
speech (6)
stories
studies
surprised (4)
thrown (6)
tries
whether
won't
wouldn't

SEVENTH GRADE

chief (4)
copied (3)
description (6)
destroy (4)
disappointed (5)
disagree (5)
enemy (5)
finally (3)
foreign (3)
generally (7)
government (5)
grammar (4)
judgment (7)
lies
lying (3)
necessary (6)
pretty
principal (5)
probably (7)
read (past)
respectfully (5)
seize (7)
sincerely (5)

EIGHTH GRADE

accept (5)	dollar's worth (0)	lady's (0)	opened
at last (0)	easily (7)	ninth (6)	preferred (6)
definite (7)	immediately (7)	occasion (7)	usually (7)
divide (4)	Jones's (0)	occurred (0)	
		offered	

Ninth-grade list.—In the ninth year the principal effort should be to group similar troublesome words together, to enforce simple principles—for example:

1. Adjective endings are *ful* and *ous*.
2. The "soft" sound of *c* and *g* is kept by *e* (*peaceable*).
3. *Re+col+lect*, etc.
4. *Ninth*, *truly*, *argument* are freakish exceptions to the rule for retaining *e* before a consonant. (Others, like *duly* and the *dgm* words are less important.)
5. *Lose*, *move*, and *prove* are a queer trio.
6. *Nevertheless*, etc., are solid words.
7. *In spite*, etc., are two separate words.
8. As to the *ie* and *ei* words: (*a*) in all words that high-school pupils are likely to use *ie* represents the long *e* sound, except in *either*, *neither*, *seize*, *weird*, *leisure*, *inveigle;* (*b*) after *c* or when the sound is not long *e* the diphthong is *ei*, except in *friend*, *view*, *handkerchief*, *mischief*, *fiery*, *financier*, *sieve*. (The lists are arranged in order of commonness.)

Special emphasis is needed upon possessives. Inexperienced teachers have no conception of the iteration and pressure necessary to establish these two habits: (1) always to use an apostrophe and *s* to form a singular possessive[1] (i.e., to avoid *Dicken's*, *ladie's*, *thrush'es*); (2) to use an apostrophe after the *s* for plural possessives (i.e., to avoid *ladies's*, the *boy's hearts*). The few cases of plural possessives, like *men's*, should not be made prominent by being taught as a co-ordinate rule; it is better economy to give them mere postscript notice All experienced teachers are agreed that time is spent more usefully in fixing the habit of correct use of possessives than in drilling upon a score of more recondite matters.

A few words (marked with an asterisk) from the lists for the lower grades are here repeated in the groups because they need new emphasis and corroboration; a few words (like *unmanageable*) are not important in themselves but help to establish principles.

[1] The best editors and typographers are now almost a unit in preferring the *'s* always, even for such forms as *Nicholas's*, *Akins's*, *Simonds's*. Editorial matter in the *Independent*, *Outlook*, *Literary Digest*, *Nation*, and *London Graphic* regularly shows *'s* for every name. This modern usage is what we ought to teach; incidentally it is much easier to teach.

affect (a verb)
altogether
nevertheless
without*
angel
argument
ninth*
truly*

athletics
address
approach
arrive
supplies

amount
around
arouse
imagine
imitate
opinion

arrangement
definitely
safety
surely

benefit
description*
despair
effect (usually a noun in school use)
whether

changeable
noticeable
peaceable
unmanageable
vengeance

com+mit+tee
drunken+ness
mean+ness
re+col+lect
re+com+mend

curious
famous
generous
mysterious
religious
suspicious
unconscious
victorious
guard

hopeful
successful
useful

in fact
in spite
at last*
all right*

lose*
move
prove

possibly

preparation
separation

separate*

luckily
happiness
loneliness

its*
hers
yours
theirs

one's
other's
another's

cries

replies

lying
tying

The following are fairly common and well deserve stress in schools that can spare the time:

accustomed
apologize
particularly
disturb
originally
similar
view

captain
villain
village
corner
quarter

enthusiastically
grammatically
practically

occasion
occasionally
accidentally
especially

General comments.—The lists are composed entirely of demonic words, words which are persistently misspelled by conscientious pupils

after long-continued and severe inculcation. The nature of the difficulties has never been analyzed, and teaching must be somewhat in the dark until we arrive at an analys s. But the Committee hazards three explanations: (1) Wrong habits have been allowed to fix themselves for years because certain forms are so short and common that teachers have not realized the need of crushing out error, have supposed that *to* for *too*, *there* for *their*, *alright* for *all right* were "just slips." (2) When such a habit is encountered, the teacher supposes that learning the form for a spelling lesson has ousted the habit; whereas such "learning" is hardly a beginning of that knowledge (the only real knowledge) which causes the right form to flow habitually from the pen. (3) Demonism probably originates in some visual confusion. Though an auditory weakness may partially account for such forms as *probally*, *supprise*, and a few others, and though auditory appeals may help "ear-minded" pupils to establish right habits, yet observant teachers usually believe after long experience that the unseeing eye causes nine-tenths of our spelling labor.

The lists are based entirely on present conditions and represent only certain outstanding difficulties in spelling as it is now taught. In 1919 they are a summons to hard and salutary fighting. They may not, however, be of permanent value. Earnest efforts at reform in all quarters of the country may within a few years result in a great reduction of effort and in improved methods of attack. Five years hence the grades may be able to teach a larger number of words more thoroughly; at present they should direct their efforts toward the few demons.

Time has been wasted and efficiency reduced by overattention to certain matters related to spe ling.

Hyphenating.—Usage for compounding words is not settled, and little time should be spent upon indicating uses of hyphens. Good general advice is, "Make the words solid." Pupils are very fond of the wrong hyphen in *commonplace*, the antiquated hyphen in *baseball* and *basketball*, and the odious, illiterate hyphens in *nevertheless*, *without*, *together*. Compound adjectives deserve some stress in the ninth grade: *a two-dollar seat*, *a black-haired boy*, *an old-fashioned man*.

Syllabication.—When the *Century Dictionary* has concluded its somewhat abstruse discussion of phonetic syllabication, it says: "As for syllabication in printing, that is a different and more difficult matter." Teachers have wasted time in trying to develop an understanding of how to divide a word at the end of a line. Only the briefest and simplest references should be made to the subject, such as, "You should be able

to pronounce each part separately." Mistakes in division should be very leniently treated, perhaps not often noticed.

Capitalization.—For decades it has been the custom of college catalogues to speak of spelling, punctuation, and capitalization as co-ordinate matters, but the use of capitals is really a trivial subject compared with the vast perplexities of spelling and punctuation. The outstanding and demonic fault is the failure to capitalize *Latin, French, English, Indian;* and many pupils graduate from the eighth grade with a habit of dashing in an aimless capital every once in a while.

Simplified spelling.—It is everywhere taken for granted that simplified spelling will vastly reduce the amount of wasted time. This Committee favors all possible reform, but must warn enthusiastic educators that we have no proof that reform is going to save much of our time. Mature, orderly, observant minds, alert to phonetic distinctions, suppose that children are hampered by such inconsistencies as *slow* and *though.* These really are snags in the stream of progress and ought to be removed from the channel; but they are slight matters compared with the unreformable *describe* and *separate.* They are only a small percentage of the demons that no one has even hoped to reform. What is more, much more, childhood does not yearn for phonetic consistency; the child who writes *comming* (and is supposed to be showing his auditory orderliness) is quite likely to have *shinning stars* in the same theme, and thus to prove that his mind is phonetically disorderly. How will consistent phonetics appeal to the adolescent who never has trouble with the absurd form *once,* but who cannot for the life of him master the beautifully normal word *business,* or keep out of *occasion* the utterly abnormal and unphonetic double *s,* or use the phonetic and distinctive second *o* of *too?* Phonetic inconsistencies are the least of our troubles. Those elements of orthography which are *regular*—such as changing the *y* to *i,* doubling final consonants, dropping final *e*—are just the matters that have consumed our time, that must continue to consume it. If pupils have been deaf to the distinction between *hopped* and *hoped,* why should we suppose that *hopt* is going to save time? May we not reasonably expect to fight against *hopet, grabt, dragt,* and *occurt?* In short, the simplified *stopt* (which has already caused *stopted*) may ultimately produce a new burden of complication.

PUNCTUATION

It is not by chance that French schools begin their "instruction in the principles of punctuation" so early and continue so sedulously;

they know that they are laying a basis for style. The campaign against the comma sentence so admirably waged in a few of our grammar schools is not motived by a love of periods, but by a desire to establish some sense of style. Knowledge of the difference between a comma and a period is the most vital necessity in the mechanics of composition. The habit of using a question mark is much more important than any use of commas. All the uses of the comma taken together are less important than the one matter of separating sentences properly. Cultivating the "sentence sense" should be the objective of the first rudiments of composition in the second grade and should have unceasing emphasis in each grade thereafter. Time is worse than wasted upon advanced work for a seventh grade if proper recognition of the simple sentence has not been acquired in the sixth grade; that defective foundation must first be made secure. Time is wasted upon commas in an eighth grade if the proper sense of the simple sentence has not been acquired in the seventh. This remark applies even more emphatically to semicolons, dashes, and parentheses in the ninth grade. A community will be grateful for ninth-grade graduates who know when to use a period or a question mark; it should severely condemn the school that fails to inculcate that knowledge.

Yet this matter of fundamental importance receives only scant notice in the majority of printed courses of study. These appear to be unaware of the extreme difficulty of imparting a sentence sense, unaware of the skill and devotion requisite for success; they appear to take easy achievement for granted. One typical report announces for the third grade "how statements begin and end," assigns to the next three grades the punctuation of quotations of all kinds, says nothing about separating sentences during these years, and suddenly announces in the seventh grade that "the comma blunder should be rooted out by the end of this year." These brief statements are buried in a mass of less essential subjects—8 lines in 900. Nothing has been more disheartening to the Committee than to discover that a "course of study" usually misleads teachers in that way; it outlines a complete set of rules for the comma and says little about the end of a sentence. Until this emphasis is inverted illiteracy must continue to flourish.

The comma.—So urgent is the need for stressing the simple sentence during the first eight years, for developing the technique of teaching that one matter, that the Committee is almost afraid to recommend any work with commas. The advice in this paragraph is about a minor subject. In the fourth and fifth grades, where letter forms are taught,

commas may be required to separate the items in dates and addresses. In the seventh, as the compound sentence begins to appear in themes, the comma may be required before *and*, *but* (or its equivalents), *for*, and *so*. The undivided quotation may be taught, but only in proportion as it appears normally in themes. With the same limitations the comma after *yes* and *no* and on both sides of a noun of address may receive some notice. In the eighth grade the compound-sentence use may have more emphasis; the commas with *yes*, *no*, and nouns of address should be required; and commas in a series—mostly in pairs of co-ordinate adjectives or nouns—should be taught. Four less important uses may be introduced in the eighth grade if the constructions appear commonly in themes, *and if the teaching of the uses does not detract from emphasis on more fundamental matters:* (1) with an appositive, (2) with such common participial expressions as *thinking it was noon, not knowing any better*, (3) after introductory adverb clauses, and (4) with *however*. In proportion as grammar is so mastered above the sixth grade that general terms are clearly understood (e.g., noun of address, appositive), these terms may be used to enforce certain simple uses of commas. But for the most part the method should be that of illustration: "Here are the commas on both sides of *Tom*," "Here are the commas on both sides of *wishing she had a ticket.*"

The ninth grade is the place for presenting principles as such. There are two new principles, wide in application, requiring adroit and patient teaching: (1) the use of the semicolon to separate statements that are grammatically independent while closely related in thought, (2) the distinction between restrictive and non-restrictive modifiers. The Committee would not minimize the value of these principles, but would urge that they are of distinctly minor importance, that they are educational luxuries not to be afforded in any class until the knowledge of a "plain, round, black period" has been mastered.

The semicolon.—Pupils who have been trained to a ready and habitual sense of simple sentences learn rather easily to substitute a semicolon for a period in order to avoid a series of primer-like statements. The adoption of this use can be facilitated by speaking of the semicolon as a "weak period." Much time and labor can be conserved by carefully teaching the distinction between the conjunctions proper (*while*, *as*, *for*, *but*, etc.) and the entirely different independent adverbs (*then*, *there*, *nevertheless*, etc.); the former may be used with commas, but the latter require periods or semicolons. The use of the semicolon for separating

long or punctuated items of a series ("the big comma") belongs for the most part to mature style and is far less common in themes than text-makers have assumed.

Restrictive or non-restrictive clauses.—The diversity of practice as to the time for beginning to teach non-restrictive modifiers may be judged by the following announcements in published courses of study: preliminary work for the sixth year in East St. Louis and Atlanta, for the seventh in New Haven, for the eighth in Hartford and Boston, whereas New York postpones the subject to the tenth. The probability is that most good schools begin this campaign in the ninth year, and that it should properly be begun then, but that it must be continued and developed during the next two years.

Better knowledge of non-restrictive clauses is conveyed in less time by teachers who have a simple outline of connectives grouped in order of increasing difficulty: (1) The following conjunctions invariably add non-restrictive clauses: *though, although; so, so that, and so; for, as,* and *since* that show a reason. No analysis is required for the use of a comma before these conjunctions, nor need anything be said about the abstract principle; pupils can simply be told that the comma is always necessary. Hence this first, most common, most useful group can be prepared for in the eighth grade if there is time to teach it then. (2) Additive *when* and *where* are most economically taught by this test: "Does it mean *and then, and there?* If so, the comma is necessary." (3) The relatives *who* and *which* are restrictive if they mean "that particular person or thing." (4) The distinction between restrictive and non-restrictive *because* is the most difficult to teach, and fortunately the least important. If the clause means "for the particular reason that," it is restrictive; if not, the comma is necessary.

This list of connectives is not complete (e.g., *that* and *if* may add non-restrictive clauses), but it includes all that are frequent and essential. In the ninth year it is possible for a whole class to master group 1; the average student will not have much trouble with 2; 3 and 4 will not be thoroughly understood by many and may perhaps better be postponed to the tenth and eleventh years.

The best time-saving device known to the Committee for teaching the distinction between restrictive and non-restrictive is to require pupils to decide whether the modifier means "that particular." A clause or participle is restrictive if it means "that particular person who, time when, place where, kind which, reason that, condition that."

WASTED EFFORT IN PUNCTUATION

1. *Instinctive use.*—Punctuation is very generally believed to be a matter of using marks "instinctively." But a little analysis would show that no individual can possibly convey his "feeling" to a reader unless he and his reader are agreed upon what the symbols mean. No person can build up such a code from his inner consciousness. The fact about his mental process is that he has instinctively *observed* what the symbols mean to the world, has acquired unconsciously a precise knowledge of the contemporary code of punctuation. Most pupils lack, or have never exercised, such a power of observation. They must be instructed point by point. A teacher who would get the best results in the shortest time must teach definite precepts. These should generally be positive in form. The text and the teacher should say, "You are going to be taught when marks are necessary; unless you have positive instruction, use no mark."

2. *A criterion of usage.*—Many textbooks have so lagged behind the facts of modern usage and their statements are so conflicting that teachers have difficulty in assuring themselves of the facts. Hence the indispensable preliminary to economy of effort is to persuade textmakers to present the truth about present practice as it really is—a body of modern usage uniformly observed in almost every particular. The Committee earnestly recommends to textmakers that their rules for punctuation should be so framed as not to cause wasted effort in schools. We propose this test of the validity of any rule: "Is it opposed to two out of three of the best recent manuals?" By "manual" we mean a book or chapter written by one who has special knowledge of recent usage. Few authors of rhetorics profess such knowledge; they are unwilling to be quoted as authorities. The six manuals published since 1900 are, in order of publication, those by DeVinne, Orcutt, Teall, Klein, MacCracken and Sandison, Manly and Powell (revised in 1919). The last-named manual carries most weight, because it is a combination of academic and typographical authority. The Committee would urge this consideration upon publishers: No reasonable maker of a school text should require time to be spent upon a rule which is opposed to four of these six manuals. With the tastes or prejudices or subtleties of adult writers we are not concerned; we are conserving time for schools. We are not proposing a rigid standard but providing for adaptation to changing customs.

3. *Obsolete rules.*—Any teaching of an obsolete rule is wasteful of time and destructive of real knowledge. The following adverse decisions of the manuals are rendered either unanimously or by a vote of five to one:

(*a*) Commas are not used to correspond to pauses. Such teaching can produce only confusion and error. (*b*) The colon is no longer used as a mark of separation stronger than a semicolon and weaker than a period. Its only modern function is to introduce. (*c*) Only one manual mentions the use of a semicolon before such words as *namely* when used to introduce appositives, and this manual deplores the rule as "without reason." The authors of five of the manuals use the dash before *viz.*, *e.g.*, *i.e.*, etc. (*d*) Commas are no longer advised after an introductory prepositional phrase—not even after a very long one—unless a writer intends to show that his phrase is parenthetical in meaning. (*e*) A long subject clause is not separated from its verb. *Document 80* of the College Board specifically warns against this use of a comma. (*f*) The dash is not used in connection with a comma. The combination was completely in vogue fifty years ago but is mentioned by only one of the manuals. Writers who still use the combination are at odds as to what it means. It should not destroy precious time in school.

THE IMPORTANT PRINCIPLES

Time and effort can be economized by stressing the following most common and most useful matters: (1) "Set off" is the underlying principle of commas for (*a*) addresses and dates, (*b*) participial modifiers, (*c*) non-restrictive clauses, and (*d*) matter between parentheses and dashes. A comma is not used "before" the year in a date, but commas are used to "set it off"; a comma does not "show an omitted word" before the name of a state, but commas "set off the name." (2) "Put a comma before the *and* that joins the two parts of a compound sentence" is an economical and useful formula. Though it is not really true for an *and* joining two short and similar statements, it is otherwise always true and never leads to real error. (3) Any adversative conjunction before an independent clause always requires a comma; hence "comma before *but*" accounts for a multitude of cases. (4) Certain very common conjunctions never add restrictive clauses (see above, "Restrictive or non-restrictive clauses").

LETTER FORMS

No display of letter forms is needed, since these are available everywhere, and current usage is in most respects adequately presented by textbooks. But two recent innovations deserve comment.

1. *The block form.*—This began to appear in texts about 1912. The three manuals (of the six named above) that discuss letter forms speak of it as "in good taste." This novel form shows vitality by

winning acceptance so soon, but that it will displace the old indented style cannot yet be predicted.

2. *End-of-the-line punctuation.*—Since 1907 the textbooks have grown steadily bolder in advising against the use of commas and periods to mark the ends of lines in address and heading. (One influential text-maker who required all these terminal marks in 1907 gave no example of them in 1915.) The judgment of the three manuals is unanimous that commas are "needless" or "should not be used." The Committee therefore believes that good usage will be taught and that time will be saved by allowing no terminal mark except the colon after the salutation. If the terminal marks are taught, they must be taught completely: it is improper to allow any commas unless the entire system of commas and periods is required.

CORRECTING ERRORS

Much time has been worse than squandered in our schools by undiscriminating correction of mechanical errors. The Committee would call attention to three ways in which better results can be secured in less time.

1. *One virtue at a time.*—Of course every theme must to some extent be criticized for every kind of fault: in the third grade we expect rudimentary coherence and proportion, and in the twelfth grade we find that question marks have been omitted. But every school will secure improvement more quickly if it can adopt a policy of putting the chief emphasis upon cultivating one virtue at a time. In the fifth grade, for example, the theme-reader may pass over a misspelling of *Africa*, a comma with a restrictive clause, a period at the end of an exclamatory sentence, a *but* that ought to be an *and*, a *which* referring to a person—many faults of many kinds. Lapses should have notice only in proportion as they are common and typical enough to show that a bad habit is being set up. The Committee dares not be more specific, because in the present chaotic condition of American education a program beneficial for one school might be destructive when applied to another.

2. *Not anticipating instruction.*—Little attention should be paid to errors against which provisions have not yet been made. The pupil is distracted by a penalty for a blunder that he has not been trained to avoid. If he is penalized for ignorance of what has not been thoroughly taught, he feels that composition is a subject in which attention to duty does not count; he is discouraged from trying to improve; the teacher's time has been used destructively.

3. *Degrees of heinousness.*—Failure in what has not been taught should not be charged against the pupil; failure in what is just being taught should be lightly charged; but heedlessness in a matter that has been long and thoroughly taught should be severely scored. There is no limit (except 50 per cent?) to the amount that should be deducted for one grossly inexcusable error. The fairness of this method appeals to pupils and causes improvement. One of the most helpful ideas that can be imparted to children is that errors are of very different magnitudes —not primarily because that concept teaches certain details, but because it constructs in the pupil's mind *a wholesome fear of errors in general;* it conduces to mental alertness.

THE ROUND TABLE

ROCKING THE BOAT

Just when English is emerging from its process of reorganization on soundly liberal and democratic principles which are consistent with the changes taking place in the political and economic world, a kind of educational Bolshevism is springing up and threatening to dissipate the whole reorganized English program. This disturbance is due somewhat to the spirit of general unrest that inevitably accompanies a national or international crisis; but it is particularly aroused by the new system of military education which has been inaugurated in the student war camps of the United States.

In these training centers there has been a necessary effort to reduce the time and amount of teaching to an emergency minimum. English courses consist chiefly of those processes which will fit a man to be an effective soldier. He is trained to give and receive commands intelligently, to interpret orders safely, and to write clear letters.

Out of this emergency program has grown a feeling that what is good enough for a quickly trained soldier is sufficient for anyone; and this radical feeling threatens to transform the recent sane evolution of English into a revolution. These exponents of this *reductio ad absurdum* would confine the future citizens of a peace-loving and peace-committed nation to training for the conditions of permanent war. They would inflict upon a young citizenry which must face the problems of world-reconstruction the limited preparation that has been necessarily selected for quick training of temporary soldiers. Spelling, punctuation, and the simple oral and written sentence are substantially the full preparation that threatens to be wished upon citizens of an unmilitary future fraught with all the complexities of political, industrial, and social readjustment. Training in the nice judgment of values that reconstruction demands is scoffed at. Deliberation is squelched. Practice in government would be withheld from the governed. Graceful intercourse is considered effeminate. The best that has been said and done in the world, outside the zone of war, would be kept out of reach of eager eyes and ears.

War has not changed Americans in the way these educational iconoclasts would have us believe. Youth is still endowed with a yearn-

ing for ideas and a fury for imparting them. The fine art of living is still desirable. None of the basic principles of democratic education have died from shell shock. Even our heroes in khaki have never lost sight of the ideals which inspired them to pursue their studies which were interrupted by the war. They postponed their education to perpetuate their ideals of education; and even the business of war has not prevented many of them from seriously pursuing behind the trenches their educational aims. They laid aside their books at home merely to defend the very institutions that are now assailed.

The trouble is that those who would anarchize English do not realize that war is not natural with us, and that these are not normal times. If they would inquire into the matter, these zealots who profess to be shrieking for the salvation of their country's education would find that it is already undergoing far-reaching preparation to atone for the insufficient education which our soldiers have suffered in our emergency.

There are, to be sure, weaknesses in our present English program; but the Committee on the Reorganization of English has, under federal patronage, approached these weaknesses with greater wisdom and fairer promise than those radicals are likely to show by their policy of overthrowing our present policy. A wise seaman, when he finds his vessel listing, will trim it by shifting the weight, or if the vessel is overloaded he will carefully discard what is least essential. At any rate, he does not rock the boat till craft, crew, and cargo are likely to be capsized.

EARL HUDELSON

TEACHERS COLLEGE
COLUMBIA UNIVERSITY

SPEECH TRAINING FOR TELEPHONE OPERATORS

Professor John J. Clapp, of New York City, spoke enthusiastically in a recent address of the speech training given to the telephone operators of that city. The object of this training, of course, is chiefly clear enunciation and has little or nothing to do with the higher refinements of intonation, vocal culture, and the like. Professor Clapp went so far as to recommend that teachers of English should be given a similar training, feeling that great benefit would result to the teachers as individuals, and thereby to the community at large. Any observant person would readily agree with what he said about the great need for improvement in our slovenly American pronunciation. The method which he proposed, however, was ludicrously inadequate.

In the school for telephone girls which he advised the teachers of New York to attend, and the methods of which he advised them to imitate, this is what, according to his report, is actually done: A small number of sentences are given to the girls to memorize, and they are required to repeat these few sentences over and over until they can enunciate them clearly. In defense of this method Professor Clapp said that the vocabulary of the average American is very small anyway, and that the influence of a small number of sentences correctly and clearly pronounced is bound to work for good upon one's entire speech. Now there is no doubt that this method may serve its turn very well in the place and under the circumstances for which it was devised, but when Professor Clapp advises the teachers of New York City to imitate these methods in their classrooms he is applying the method to a set of conditions for which it is not fitted.

Being interested in what had been said in this address, I attended one of the telephone schools in New York in order to see for myself just what was being done there. I find that the girls are given a set of numbers and taught to repeat those numbers very clearly. Eight or ten sentences very frequently used over the telephone are similarly drilled in. This is the whole of their speech training. Perhaps it is sufficient for the purpose immediately in hand, but a child could see that all this is purely external, treating the symptom.

In the schools, where the American speech of the future is being shaped and determined, we need to do very much more than this. Above all we need to see clearly that the speech problem is one of psychology, and that all effective speech training must deal with a psychological background. Only this training of the speech mind can produce the higher and persistent excellences of speech for which every true teacher ought to be working. Speech that is beautiful, intelligent, intelligible speech, that gives the listener a real aesthetic pleasure, cannot be secured by any such surface cultivation as that which Professor Clapp advocates. The deep-lying instincts out of which cultivated speech issues are to be deeply implanted.

The development of the aural memory and of the capacity to reproduce things heard, the deepening and broadening of the entire emotional nature, the vivification of the visual memory, and many other intricate and extensive phases of education are necessary to the production of cultured speech. Those who suggest easy short cuts are always popular for a time because they appeal to the indolence natural to us all, but they

do not retain their popularity when their nostrums have been tried and found wanting.

In conversation with the teachers of these girls I discovered that the pupils did not even improve in the clearness of their own general speech. They had learned simply to overcome the natural slovenliness of their pronunciation while they sat at the switchboard. Nothing of this sort, certainly, deserves the high and fine name of education, and certainly nothing of this sort should be imitated by the teachers of New York or of any other city.

WALTER B. SWIFT, M.D.

CLEVELAND SCHOOL OF EDUCATION
CLEVELAND, OHIO

EDITORIAL

Construction or Reconstruction

The eighth annual meeting of the National Council will be memorable. Postponed from last November on account of the epidemic, it will be held in conjunction with the Department of Superintendence of the National Education Association. Those who attend will therefore have the opportunity of looking in on some of the sessions of America's most influential organization of educators. Contact with practical administrators is a good thing for the specialist in more ways than one. The armistice has been signed. The air is full of vague speculations and prophecies concerning the social changes upon which we are supposed to be entering. The period of "reconstruction" is here.

Are the functions and opportunities of the English teacher to suffer radical and permanent change? If so, how and in what directions? Are these changes inevitable, inherent in the conditions brought about by the world-struggle, or may the English teacher himself have something to say about them? Are our opportunities to be restricted? Before the war there were rumblings and mutterings indicative of possible thunder storms, with, it may be, destructive winds. Has the air been cleared, or may we expect renewed demands that we look to ourselves, inquiring with all diligence whether we are not, to some extent at least, mere cumberers of the ground?

A nation-wide movement for Americanization is being launched. Will English teachers accept the responsibility of perfecting methods of instructing the illiterate and the foreign in the use of our language and in the social ideals which we cherish? Vocational training is sure to receive steadily increasing emphasis. Shall it tend to the sordidly materialistic, or shall the worker learn to interpret the intellectual elements in his handiwork and see the reflection of his own happily cherished purposes in the product? Shall we build up a machine to rival in efficiency the German industrial system, or shall we have a true industrial democracy, in which the opportu-

nity to share in every legitimate sense of the word shall be guaranteed to everyone? The English teacher is and ought to be deeply concerned in that question, both theoretically and practically, for the task of building our national ideals is partly in his hands. The center of equilibrium in politics is at present dizzyingly unstable abroad and may soon become so here. What type of political control will best serve our social needs in the coming decades? Shall we continue in the direction of centralization and strong national government? What part is the new Labor party to play? What policies should be espoused by the old parties? If English is something more than punctuation and choice of words, the teacher of English will have to face such practical questions in more than a merely personal way. Finally there is the problem of recreation. Ideally all our people should have leisure and know what to do to enjoy it. It appears that the opportunity for leisure will arrive in advance of the capacity for wise use of it. Books have been commonly regarded as particularly fitted for the leisure hour. Do our present plans provide adequately for making books sufficiently accessible, both physically and mentally, to the masses? If not, what do we propose to do about it?

From such questions not a few would escape by going backward, by recovering, as they fondly hope, our ancient love of the "classics" and what not. But however much the pendulum may swing, it never really moves back. At the center we progress. Unless all signs fail, English is to be the chief humanizing agency in the schools of the future, the chief means by which the best that has been thought and said in the world shall be assimilated by our generation. That is why a convention of English teachers at this time is so important. That is why, as we sincerely believe, the eighth annual meeting of the National Council will be memorable.

Death's Toll

As the *Journal* goes to press there comes the sad news of the death of Mr. Newman Miller, the Director of the University of Chicago Press, to whose wise guidance and hearty sympathy the success of the magazine has, from the beginning, been largely due. Mr. Miller had a wide experience in the publishing of magazines and was able to foresee far in advance

the difficulties that would arise. His efficient service to the University of Chicago and to the world through his management of the Press is known to all. The dread influenza has taken him from us, and we shall miss him.

Theodore Clarence Mitchill

Theodore Clarence Mitchill, a founder and one of the first directors of the National Council of Teachers of English, died suddenly of apoplexy on December 27, 1918, at his home in New York City. Mr. Mitchill had been a teacher ever since his graduation at Columbia in 1886, at first in private schools and after 1899 in the public schools of New York City. He was successively a teacher of English in the DeWitt Clinton High School, head of the department of English in the Boys' High School, and since 1910 principal of the Jamaica High School. In addition to these positions, he was for a number of years principal of the New York Evening High School for Men and an instructor in English in the Extension Department of Columbia. He was for one summer an instructor in English in the summer school of Cornell University. He had been for a number of years a member of the Committee on College Entrance Requirements in English. He was the first president of the New York City Association of Teachers of English and had been president of the New York State English Teachers. He was the joint author with George Rice Carpenter of *Exposition in Class Room Practice*, and last year he edited for school use London's *Call of the Wild*.

Mr. Mitchill was born in New York City in 1866, was educated at Trinity School and Columbia University, and held the degrees of A.B. and A.M. from his Alma Mater. He was unmarried. His mother and a brother and sister survive him.

A virile and energetic personality, Mr. Mitchill did much to make the teaching of English a vital and important discipline. To take a course with him meant coming into contact with a man who believed with his whole soul in thoroughness and exactness. His precept and example have meant much in English teaching.

EDWIN FAIRLEY

NEWS AND NOTES

PROPOSED AMENDMENTS TO SECTIONS III AND V OF THE CONSTITUTION OF THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH

The following amendment in substantially the present form was proposed and discussed in November, 1917, but action was deferred for one year. The matter will be taken up for settlement at the annual meeting in the latter part of this month. The probable effects of the change should be thoroughly canvassed by all.

Section III

The management of the affairs of the Council shall be vested in a Board of Directors and in the officers chosen by the Board of Directors.

The Directors shall be chosen as follows: Each society of English teachers having collective membership in the Council shall select one or more persons to act as Directors in accordance with the bona fide membership of the society on December first of the given year. Societies in class C shall be entitled to select one Director; societies in class B, two Directors; and societies in class A, three Directors. In addition the members of the Council shall select nine Directors at Large, not more than two of whom shall reside in any one state. Each Director shall be elected for a term of three years, beginning with December first, provided that in putting this amendment into force such steps shall be taken as will cause approximately one-third of the Directors from the most widely distributed geographical points possible to go out of office each year, and provided further that a reasonable effort shall be made to maintain a proportionate representation on the Board of all classes and grades of schools and higher institutions of learning.

The Directors shall choose annually from their own number a President, two Vice-Presidents, a Secretary-Treasurer, and an Auditor, who shall serve in these capacities both in the Council and on the Board. Except in so far as the Council may by vote limit its powers, the Board of Directors shall have full authority to manage the business and the properties of the Council, to fill vacancies in offices and committees, to make all necessary arrangements for meetings and for procuring of speakers, and to appropriate funds from the net balance in the treasury in payment for any services, rents, publications, or other expenses properly incurred in carrying out the work of the Council. But neither the Council nor any officer or committee shall contract any indebtedness exceeding the net balance then remaining in the treasury.

Requisitions must be signed by the Secretary and the Chairman of the Executive Committee.

Meetings of the Board of Directors shall be called by the Secretary at the direction of the President or at the request of seven members of the Board. Nine members of the Board shall constitute a quorum.

The Board of Directors shall appoint from their own number, for a term of two years each, two members, who, with the officers of the Council, shall constitute the Executive Committee. This committee shall direct the work of the Council under the general policy determined by the Board of Directors. The terms of the two members chosen shall be so arranged that one new appointment shall be made each year. Five members of the Executive Committee shall constitute a quorum.

Section V

Membership in the Council shall be of three kinds: Individual, collective, and associate. Teachers and supervisors of teaching in active service shall be eligible to individual membership. Associations of teachers having written constitutions approved by the Board of Directors of the National Council shall be eligible to collective membership. Persons who are not teachers or supervisors of teaching, but who are in sympathy with the purposes of the Council, shall be eligible to associate membership. Only individual members of the Council shall have the right to vote or hold office.

OFF FOR FRANCE

As has been already announced, the Y.M.C.A. is organizing an extensive educational program for the soldiers in the American Army of Occupation in Europe. The work in general is under the direction of a commission whose headquarters are in Paris at 12 rue d'Aguesseau. At the central office will be stationed also a number of specialists and heads of departments who will have charge of such branches of the work as chemistry, geography, English, French, commercial subjects, and the like.

From this office will be directed the supervision and organization of the teaching in the various camps. The territory to be covered has been divided into districts in charge of supervisors, and under these will be found working district superintendents, and under these again educational directors in the various camps. Wherever as many as a thousand men are located, a school will be established. The actual teaching, it is expected, will be done mainly by officers in the Army, who are being selected for the purpose by a committee on personnel under the special direction of Professor Walter Dill Scott, of Northwestern University, who is now in Paris.

At this writing the *Journal* is not fully informed concerning persons who will go to take part in the instruction in English. A number of professors in American colleges have been invited to sail in order to give instruction to classes of American soldiers on leave of absence to attend foreign universities. This work will be under the general oversight of Professor John Erskine, of Columbia University. The English work in the camps is to be organized by a separate group, the members of which are not yet positively known. Professor James Fleming Hosic, of the Chicago Normal College, has been invited to act as chairman, Professor Nathaniel W. Barnes, of the University of Chicago, as director of business English, and Mr. C. C. Certain, of the Cass Technical High School in Detroit, as director of high-school English and instruction in English for foreigners. In a later number of the *Journal* fuller information will be given.

A CORRECTION

Miss Ella Heaton, author of the article on "Linguistics as a Required Subject" in the January *Journal*, teaches in the high school at Rhinebeck, New York, instead of Springfield, Massachusetts. The error was made by the editors.

A COMMITTEE CHANGE

Because of the resignation of Professor Calvin L. Lewis as chairman of the Committee on Speech, Mr. C. E. Stratton, of St. Louis, formerly secretary of the Committee has been made chairman. Miss Claudia Crumpton, of Birmingham, Alabama, succeeds Mr. Stratton as secretary.

ROSTER OF LOCAL ASSOCIATIONS OF TEACHERS OF ENGLISH

ALABAMA ASSOCIATION OF TEACHERS OF ENGLISH

President—Janet Simpson, Florence, Ala.
Secretary—J. R. Rutland, Auburn, Ala.
Treasurer—Claudia E. Crumpton, Birmingham, Ala.

CALIFORNIA ASSOCIATION OF TEACHERS OF ENGLISH

President—Miss A. Croyland, Girls' High School, San Francisco, Cal.
Secretary-Treasurer—Irene Furlong, High School of Commerce, San Francisco, Cal.

CHATTANOOGA AND HAMILTON CO. COUNCIL OF ENGLISH TEACHERS

President—Anna Fisher, Chattanooga University, Chattanooga, Tenn.
Secretary—Philip Whittaker, Baylor School, Chattanooga, Tenn.
Treasurer—Margaret Aull, 716 Bailey Ave., Chattanooga, Tenn.

College Conference on English in the Central Atlantic States
Chairman—James W. Tupper, Lafayette College, Easton, Pa.
Secretary-Treasurer—W. O. Sypherd, Delaware College, Newark, Del.

Des Moines Association of Teachers of English
Chairman—Mrs. Anna L. Burdick, Director of Vocational Guidance, Des Moines, Iowa
Secretary—G. Eunice Meers, North High School, Des Moines, Iowa

Detroit English Club
President—Edwin L. Miller, Northwestern High School, Detroit, Mich.
Secretary—C. C. Certain, Cass Technical High School, Detroit, Mich.

English Section of the Colorado State Teachers Association
President—Mrs. Maud L. Craig, 1643 York St., Denver, Colo.
Secretary—Ann Baker, 788 Williams St., Denver, Colo.

English Section of the State Teachers Association of South Carolina
President—J. Thompson Brown, Winthrop College, Rock Hill, S.C.
Secretary-Treasurer—Weldon T. Myers, Convers College, Spartanburg, S.C.

English Teachers Association of Northeastern Pennsylvania
President—Margaret Durkin, Central High School, Scranton, Pa.
Secretary-Treasurer—Ellen Ritchie, High School, Wilkes-Barre, Pa.

English Teachers' Club of Philadelphia
President—Olive Ely Hart, Southern High School, Philadelphia, Pa.
Secretary—Isabel Gill, William Penn High School, Philadelphia, Pa.
Treasurer—Sidney Farbish, Frankford High School, Philadelphia, Pa.

Illinois Association of Teachers of English
President—J. O. Huff, Abingdon, Ill.
Secretary—Edward C. Baldwin, University of Illinois, Urbana, Ill.
Treasurer—Mrs. Bert Abernethy, Pontiac, Ill.

Indiana Association of Teachers of English
President—Rosa M. R. Mikels, Shortridge High School, Indianapolis, Ind.
Secretary-Treasurer—Lillian Chambers, Newcastle, Ind.

Inland Empire Association of Teachers of English
President—Frederick M. Padelford, University of Washington, Seattle, Wash.
Secretary-Treasurer—L. W. Sawtelle, R.R. 1, Sheridan, Ore.

Iowa Association of Teachers of English
President—A. B. Noble, Ames, Iowa
Secretary—Margaret Cummings, 723 Parnell Ave., Des Moines, Iowa

Kansas Association of Teachers of English
President—Carmie Wolf, 136 Garfield, Topeka, Kan.
Secretary—Charlotte M. Leavitte, Washburn College, Topeka, Kan.

Louisiana State Association of Teachers of English
President—A. G. Reed, State University, Baton Rouge, La.
Secretary-Treasurer—Mary Elmore, Alexandria, La.

LOUISVILLE ASSOCIATION OF TEACHERS OF ENGLISH

President—Elizabeth G. Barbour, Girls' High School, Louisville, Ky.
Secretary—H. B. Moore, Boys' High School, Louisville, Ky.

MAINE COUNCIL OF TEACHERS OF ENGLISH

President—W. H. Coleman, Bates College, Lewiston, Me.
Secretary-Treasurer—Miss Cutts, Farmington, Me.

MARYLAND COUNCIL OF TEACHERS OF ENGLISH

President—
Secretary—Andrew H. Krug, Baltimore City College, Baltimore, Md.

ASSOCIATION OF ENGLISH TEACHERS OF THE MEMPHIS CITY SCHOOLS

President—Alice O'Donnell, Vocational High School, Memphis, Tenn
Secretary—Elizabeth Haszinger, Central High School, Memphis, Tenn.

MICHIGAN ASSOCIATION OF TEACHERS OF ENGLISH

President—T. E. Rankin, University of Michigan, Ann Arbor, Mich.
Secretary—Mrs. G. B. Scott, 26 Benjamin Ave., N.E., Grand Rapids, Mich.

MINNESOTA ASSOCIATION OF TEACHERS OF ENGLISH

President—George B. Woods, Carleton College, Northfield, Minn.
Secretary—Ethel S. Graves, 672 Delaware Ave., St. Paul, Minn.
Treasurer—Della Thompson, Rochester, Minn.

MISSOURI ASSOCIATION OF TEACHERS OF ENGLISH

President—V. C. Coulter, Warrensburg, Mo.
Secretary-Treasurer—Dorothy Kaucher, St. Joseph, Mo.

MONTANA COUNCIL OF ENGLISH TEACHERS

President—Bruce E. Miliken, High School, Butte, Mont.
Secretary-Treasurer—E. J. Parkin, Gallatin County High School, Bozeman, Mont.

NASHVILLE ASSOCIATION OF TEACHERS OF ENGLISH

President—Edwin Mims, Vanderbilt University, Nashville, Tenn.
Secretary-Treasurer—Elise Handley, 1705 Division St., Nashville, Tenn.

NEBRASKA COUNCIL OF TEACHERS OF ENGLISH

President—Estelle Morrison, 4823 Capitol Ave., Omaha, Neb.
Secretary—W. J. Braham, Sidney, Neb.

NEW ORLEANS COUNCIL OF ENGLISH TEACHERS

President—Marion Brown, Esplanade Girls' High School, New Orleans, La.
Secretary—Isabel H. Giefers, Kruttschmitt School, New Orleans, La.

NEW ENGLAND ASSOCIATION OF TEACHERS OF ENGLISH

President—Samuel Thurber, Technical High School, Newton, Mass.
Secretary—A. B. DeMille, 376 Randolph Ave., Milton, Mass.

NEW JERSEY ASSOCIATION OF TEACHERS OF ENGLISH

President—Charles C. Osgood, Princeton University, Princeton, N.J.
Secretary—George S. Harris, 27 Hillside Ave., Montclair, N.J.

New York City Association of Teachers of English

President—Dudley H. Miles, Evander Childs High School, New York, N.Y.
Secretary—William P. Wharton, High School of Commerce, New York, N.Y.

New York State Association of Teachers of English

President—A. B. Sias, West High School, Rochester, N.Y.
Secretary—E. B. Richards, Central High School, Syracuse, N.Y.

North Dakota Association of Teachers of English

President—Julia C. McDonough, Minot, N.D.
Secretary-Treasurer—Hilda Taylor, Jamestown College, Jamestown, N.D.

Ohio Council of Teachers of English

President—C. E. Thomas, Woodward High School, Cincinnati, Ohio
Secretary-Treasurer—Ethel M. Parmenter, East Technical High School, Cleveland, Ohio

Oklahoma Council of Teachers of English

President—F. C. Oakes, Edmond, Okla.
Secretary-Treasurer—Freeman E. Miller, Agricultural College, Stillwater, Okla.

Ontario Educational Association (English and History Section)

President—J. F. Van Every, 13 Wells St., Toronto, Ontario, Canada

Oregon Council of Teachers of English

President—Mary Hallowell Perkins, University of Oregon, Eugene, Ore.
Secretary-Treasurer—Rosa B. Parrott, Oregon Normal School, Monmouth, Ore.

Puget Sound English Teachers' Association

President—W. J. Brier, E412 Rucker St., Everett, Wash.
Secretary—Harriet Johnstone, 5204 18th St., N.E., Seattle, Wash.

St. Louis Council of Teachers of English

President—Ernest C. Hoffsten
Secretary—John J. Maddox, Wyman School, St. Louis, Mo.

Southern California Association of Teachers of English

President—Gertrude C. Brainerd
Secretary-Treasurer—Howard T. Wilson, Gardena Agricultural High School, Los Angeles, Cal.

Summit County (Ohio) Association of English Teachers

President—May Templer, 46 S. Third St., Cuyahoga Falls, Ohio
Secretary-Treasurer—Helen Wright, 37 Fay St., Akron, Ohio

Educational Association of Western Pennsylvania.

President—Mr. James, Allegheny High School, Pittsburgh, Pa.
Secretary-Treasurer—Ethel A. Cummings, 8 Bradford Ave., Crafton, Pa.

Virginia English Teachers' Association

President—R. E. Blackwell, Randolph-Macon College, Ashland, Va.
Secretary—James M. Grainger, State Normal School, Farmville, Va.

WEST TENNESSEE ASSOCIATION OF TEACHERS OF ENGLISH

President—Elizabeth Haszinger, Central High School, Memphis, Tenn.
Secretary-Treasurer—Catherine Farrow, Whitehaven, Tenn.

WEST VIRGINIA ASSOCIATION OF ENGLISH TEACHERS

President—Walter Barnes, State Normal School, Fairmont, W.Va.
Secretary-Treasurer—Mary M. Atkison, West Virginia University, Morgantown, W. Va.

WISCONSIN ASSOCIATION OF TEACHERS OF ENGLISH

President—J. M. O'Neill, University of Wisconsin, Madison, Wis.
Secretary-Treasurer—J. C. Castleman, South Division High School, Milwaukee, Wis.

WYOMING COUNCIL OF TEACHERS OF ENGLISH

Secretary—Flora H. Krueger, High School, Wheatland, Wyo.

NOTE.—Corrections of the roster are earnestly desired.

THE PERIODICALS

THE "ATLANTIC"

Teachers of English will find in the *Atlantic Monthly* for January much excellent reading both for themselves and for their pupils, if they happen to be of sufficient maturity. We may select for review two out of the many good articles. Katherine Fullerton Gerould discourses of the remarkable rightness of Rudyard Kipling. Her main thesis seems to be that Kipling was a good deal of a prophet. In *The Five Nations* she finds passage after passage which was scorned when it was published, but which is now seen to have been the soundest wisdom. Kipling foresaw the great struggle that was to come and warned of the necessary preparations. Mrs. Gerould hopes that it is true that Kipling still sells better than any other author in America. Her enthusiasm is stimulating, whether the reader can wholly share it or not.

A more searching article is that by Henry Siedel Canby on "The Irish Mind." Mr. Canby had the rare opportunity of visiting Ireland at the invitation of the British Ministry of Information during the spring of 1918. He traveled leisurely from the north of Ireland to the south and talked interminably with Orangemen, Moderate Nationalists, and Sinn Feiners. His analysis of the Irish mind is most illuminating. He comes to the conclusion that Ireland must work out its own salvation; that the only ultimate cure for the Irish problem is a compromise worked out by the Irish people themselves. The British will do well to keep hands off and let the Irish themselves have the fight for which they are spoiling. He would of course make sure that the fight was carried on

in accordance with the rules of the game, that is, in accordance with the constitution.

EDUCATION AFTER THE WAR

One of the most definite and comprehensive statements concerning the education which should follow the war which have so far been published appears in the *Educational Review* for January. This is an address delivered before the Association of Colleges and Preparatory Schools of the Middle States and Maryland by Nicholas Murray Butler, president of Columbia University. President Butler thinks that the war has killed off a great many false ideas, among them our notion that German education is something to be imitated. He declares that Germany built upon a doctrine of materialism a policy of world-domination. We must, on the contrary, build upon a foundation of spiritual truth a policy of co-operation. Three lessons in particular we may learn from the war: (1) The doctrine of conduct and service must include the study of personal and social ideals as well as the discipline and precepts that will promote their accomplishment. (2) The doctrine of gainful occupation will include both the means and the end of activity for self-support and self-dependence. (3) The study of ethics and economics will include the study of how men have attempted to find ways and means of living together in harmony and helpfulness. In a word, education will use a psychology that recognizes the soul. Speaking of particular subjects, the writer emphasizes the importance of the study of health, believes that Greek and Latin must be taught more humanely, and contends that English composition should be taught through reading rather than through writing. He regards the daily theme as a plague of which we must rid ourselves.

THE PROBLEM METHOD

Among the few new educational journals started during the war is the *Chicago Schools Journal*, successor to the *Educational Bi-Monthly*. This is a handsomely printed, double-column magazine appearing monthly during the school year. Numbers 3 and 4, for November and December, issued as a single number, are devoted to the problem method. The principal article, by William Bishop Owen, is an analysis of the origins of the doctrine now given this name. He finds five fields of thought involved, namely, philosophy, logic, psychology, science, and industry. The philosophy is that of experience, either direct or indirect, and always social in character; the logic is the logic of purpose; the psychology is the psychology of responses to new situations; the methods were worked out in the first place by modern science; and the processes

are the shop processes of modern industry. Principal Owen sums up the discussion by saying that the problem method is then no mere device; it is an effort to make available for school procedure the results of modern thought and modern industry. Its aim is to connect school with life.

DUTY AND DISCIPLINE

The staff of Teachers College, Columbia University, has the excellent practice of devoting its meetings to prepared discussions. One of these recently was led by Professor W. C. Bagley, who spoke on the subject of "The Place of Duty and Discipline in a Democratic Scheme of Education." Professor Bagley pointed out that before the war we were in danger of a merely selfish individualism which the war seems largely to have dissipated. We are now, he thinks, in a position to recognize the need of emphasizing the ideals of duty and obligation in our American system of education. All our people must be trained to think upon the needs of the nation. This, he thinks, may be accomplished by the development of certain general or regulative ideals, among which shall be that of education itself. All regulative ideals are at basis mandates of the social will. The duty of intelligence should become likewise a mandate of the social will. The weakness of specific moral training is that the ideals developed by it cling merely to the specific situations in which they are formed. The virtues that they represent must be raised to the level of principles and ideals.

THE TEACHING OF POETRY

Modern Language Teaching (London) for December, 1918, contains an article on "The Teaching of Poetry" by Robert S. Duncan. The writer suggests quite as much to American readers by what he does not say as by what he does say. He seems to assume, for example, that there is an early stage in the teaching of poetry to children when the work must be almost wholly of a memoriter character. He thinks, however, that there comes a time when real appreciation may be taught. This seems to consist primarily in noticing and enjoying the skill with which the writer puts his thought into words. The first goal set up by Mr. Duncan would be that of causing the pupils to distinguish between mere verse and poetry. He would have the pupils, it is true, grasp the thought of the writer and inveighs strongly against the use of paraphrasing as a means to this end. He does not, however, give us any clear notion as to how the pupils are to be led to grasp the thought. The whole discussion reflects the state of mind of a person who probably

has a clear procedure in his own class, but who is quite unable to describe it to others. Unfortunately the writer is not the only teacher in that state.

USEFUL DOCUMENTS

The Department of the Interior at Washington has added to its list of journals *National School Service*, formerly published by the Committee on Public Information, and the *Americanization Bulletin*. Both these periodicals may be obtained by teachers upon request.—The Department of the Interior has also issued a *Summary of Soldier Settlements in English-Speaking Countries*, by Elwood Mead. Copies may be obtained from the United Reclamation Service, Washington, D.C.—Anyone interested in the character of the instruction now given in the French elementary schools will find much of interest in the *Manuele général de l'instruction primaire*, edited by M. Buisson, the superintendent of instruction, and published by Libraire Hachette, 79 Boulevard Saint Germain, Paris.—No. 21 of the "War Information Series" issued by the Committee on Public Information is called *America's War Aims and Peace Program* and was compiled by Carl M. Becker, of Cornell University.—An address on "The Americanization of Education" by Superintendent H. B. Wilson has been printed for general circulation by the Board of Education in Berkeley, California.—The American Bankers' Association has printed an address by Otto H. Kahn on "The Menace of Paternalism."—The Union League Club of Chicago is issuing a series of pamphlets on the war, the latest of which is called "The Bases of Durable Peace as Voiced by President Wilson." Copies may be had from the War Committee of the Club at the rate of five cents each.—No. 8 of the "University of Chicago War Papers" is called *Democracy and Social Progress in England* and was prepared by Edith Abbott. Single copies five cents.—The State Department of Education of Wisconsin published *Library Lessons for High Schools* by O. S. Rice, supervisor of school libraries.—Recent bulletins from the federal Board for Vocational Education include *The Second Annual Report, Ward Occupations in Hospitals, Agricultural Education, The Nation's Workers and the Disabled Soldiers and Sailors, The Soldier Returning to Civil Life, To the Household of the Disabled Soldier and Sailor, To the Disabled Soldier and Sailor in the Hospital, Vocational Education for Foreign Trade and Shipping*. Address the federal Board for Vocational Education, Washington, D.C.

REVIEWS

THE CREATIVE IMPULSE

A neglected aspect of living has been brought sharply to the fore by Helen Marot in her slender volume on the *Creative Impulse*.[1] Her surprisingly simple thesis—many find it simply surprising, too—runs something like this: Work is not educative unless the worker is interested in producing rather than in acquiring economic goods. Such interest is possible only when the worker shares the responsibility (1) for choosing the object to be produced, (2) for planning the production, and (3) for executing the plan—actual producing. Adventure, experiment, finding out for one's self, not blindly following the directions of another, is the essence of the intellectual life and the best part of freedom. This sharing of responsibility is denied the mass of workers by our present system of managing industry for profit. Machines and scientific management have concentrated all responsibility in the hands of the management. Two bad results follow: (1) The life of the ordinary worker is straitened, whereas it should be broadened by his work. (2) The warmth of interest gone, the worker shrinks back into himself and applies only a small fraction of his potential energy to the business of production, so that our total production is much less than it should be. In other words, our present methods of production tend to make the worker a mere attachment of a machine, much less valuable both to himself and to his employer than the vivid personality he might be.

Miss Marot goes on to show that our industrial schools have much the same effect as the factories. They too often treat the methods of production as already settled and perfected and needing only to be learned and minutely followed by the learner. She even hints that our ordinary high schools have been guilty of this sin of making the eager youth into a mere cog in our social and economic machine.

The remedy? It scarcely needs statement. Restore to the employee and to the pupil a share in the planning of the enterprise and in the responsibility for its conduct. In factory work the restoration will be difficult, but fortunately we are concerned with that phase of the problem only as English teachers are vitally concerned with every aspect of social life. In schools the restoration is hindered only by our own bondage to tradition. There is no reason why we should not, in secondary schools and colleges at least, permit our pupils to participate in choosing the objectives and in planning the

[1] *The Creative Impulse in Industry.* By Helen Marot. New York: E. P. Dutton & Co., 1918. Pp. 146.

procedure, and to bear much of the responsibility for executing the plan. The project method again! You knew it all the time? Naturally, for the project method is the method of real living in school as well as in industry.

W. W. H.

A CYCLOPEDIA OF METHODS

How the best educational practices shall be made general in a land where almost any young woman may try her hand at school work is a puzzle. The normal schools were founded for this purpose, but never have more than a small fraction of our teachers found their way to the normal schools. More recently departments of education in colleges have multiplied. These too, however, touch directly very few of the teachers in the common schools. There is a place then for such a guide to good teaching as *Public School Methods*,[1] now issued in a new and revised edition. As usual, a general editor was employed to engage, co-ordinate, and direct the labors of a number of specialists, each of whom prepared one or more chapters of the work. The discussions of English are divided and appear under the following heads: Primary reading, primary language, story-telling, dramatization, phonics, books and libraries, reading, language and grammar, special day programs.

The treatment of subjects in this pedagogical cyclopedia is generally concrete, direct, and practical. Illustrations are used freely, so that the beginner, who seldom profits much by abstract presentation, finds something to get hold of. At the same time the best modern thought on education is reflected.

On the whole the work displays a good balance of theory and practice. It is besides neither ultra-radical nor old-fashioned. As compared with the "cram" books widely used in preparation for teachers' examinations it is profundity itself, but in contrast to much current educational literature it is homely and non-technical in phraseology. Without doubt many a schoolroom will see brighter days because the teacher in charge of it has found a source of light and leading in her newly acquired educational *vade mecum*.

BOOK NOTICES

[Mention under this head does not preclude review elsewhere.]

The Home and Country Readers. Books I, II, and III. By MARY A. LASELLE and Dr. FRANK E. SPAULDING. Boston: Little, Brown & Co., 1918.

A series of readers intended to develop ideals in support of home and country. A fourth number will contain practical suggestions on hygiene and on building and furnishing a home.

[1] *Public School Methods.* Chicago: School Methods Company, 1918. Seven volumes.

The Writing and Reading of Verse. By LIEUTENANT C. E. ANDREWS, U.S.A., New York: D. Appleton & Co., 1918. Pp. 327. $2.00.

The author elaborates in some detail the theory of verse set forth by Lanier. Copiously illustrated.

Today's Short Stories Analyzed. By ROBERT WILSON NEAL. New York: Oxford University Press, 1918. Pp. 620. $1.75.

Studies in the artistic method of current contributors to the magazines. A companion volume to the author's *Short Stories in the Making.*

Balder's Death and Loke's Punishment. By CORNELIA STEKETEE HULST. Chicago: The Open Court Publishing Co., 1918. Pp. 39.

A free verse rendering of two of the chief incidents recorded in the Eddas. The Christian coloring of the stories is marked and gives a higher tone than is usual in pagan mythology. A charming book.

Pan-American Poems. Translated by AGNES BLAKE POOR. Boston: The Gorham Press, 1918. Pp. 80. $1.00.

A representative selection from the poetical literature of South America.

The Land Where Lost Things Go: A Play in a Prologue and Three Acts. By DORIS HALMAN. New York: Samuel French, 1918. Pp. 57. $0.25.

A prize play in the Drama League competition for patriotic plays.

Rise Up, Jennie Smith: A Play in One Act. By RACHEL L. FIELD. New York: Samuel French, 1918. Pp. 22. $0.25.

A Drama League play.

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GOOD ENGLISH

By HENRY S. CANBY, Sheffield Scientific School, Yale University, and JOHN BAKER OPDYCKE, Julia Richman High School, New York City.

The fundamentals of good written and spoken English designed for pupils in Junior High Schools. How to Be Interesting, How to Be Clear, How to Be Convincing, How to Be Thorough, are the main divisions of the book and the authors use for illustrative material, letters, speeches, poems, advertisements, effective writing of all kinds.

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